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THE INLAND ARCHITECT AND NEWS RECORD

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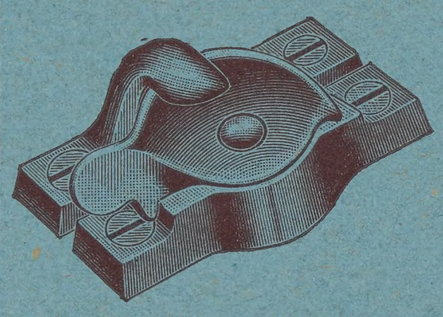

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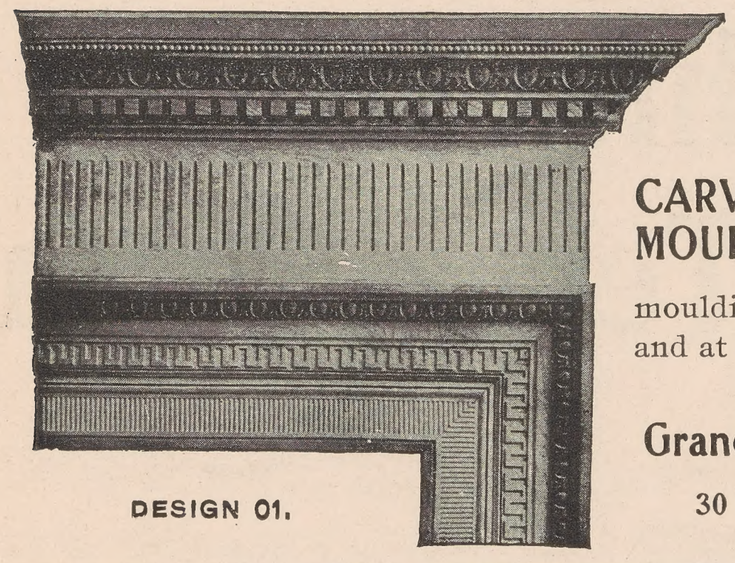

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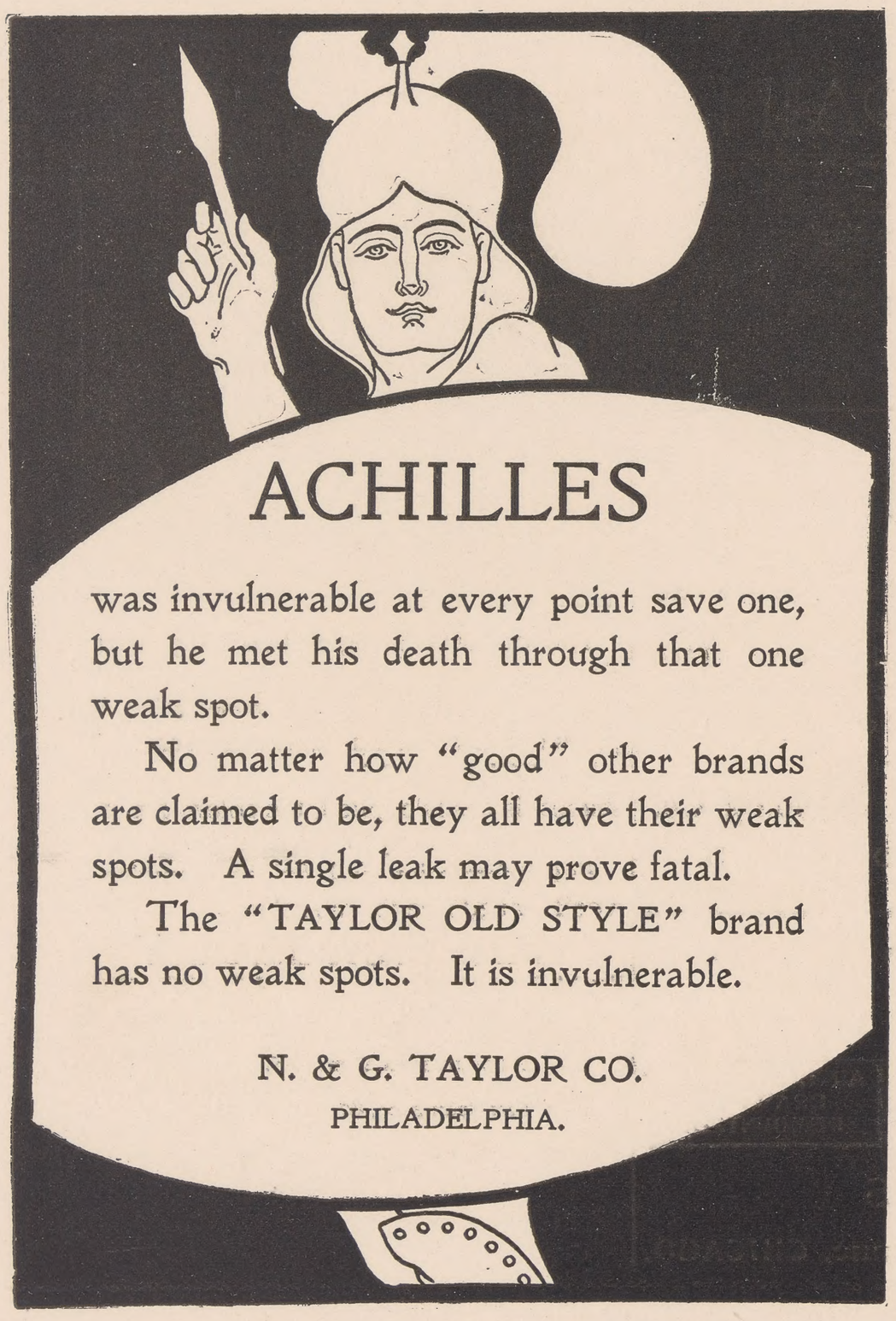

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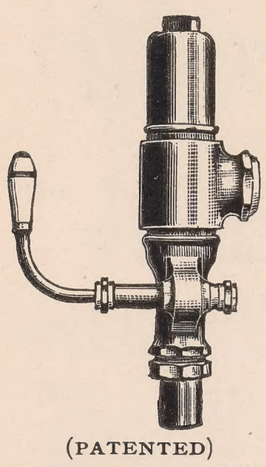

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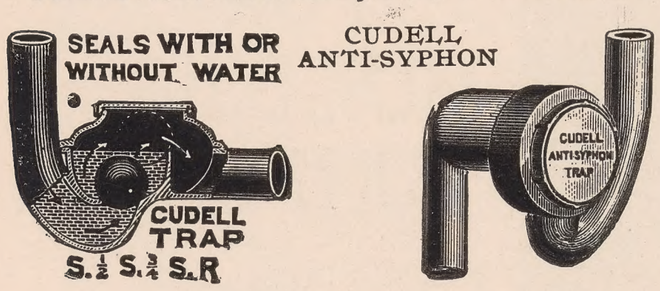

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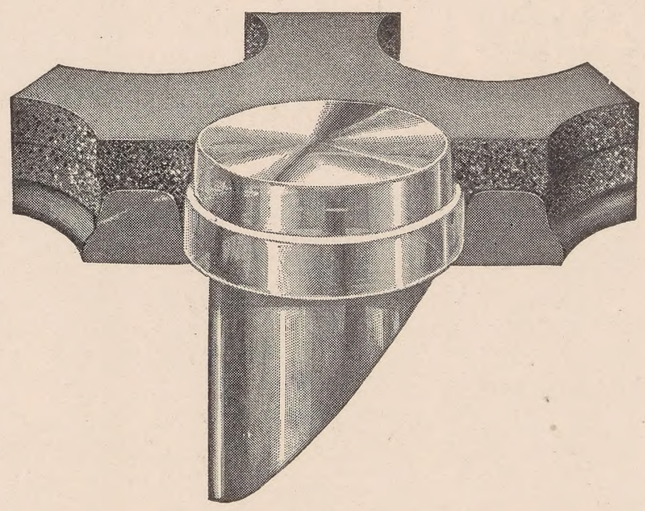

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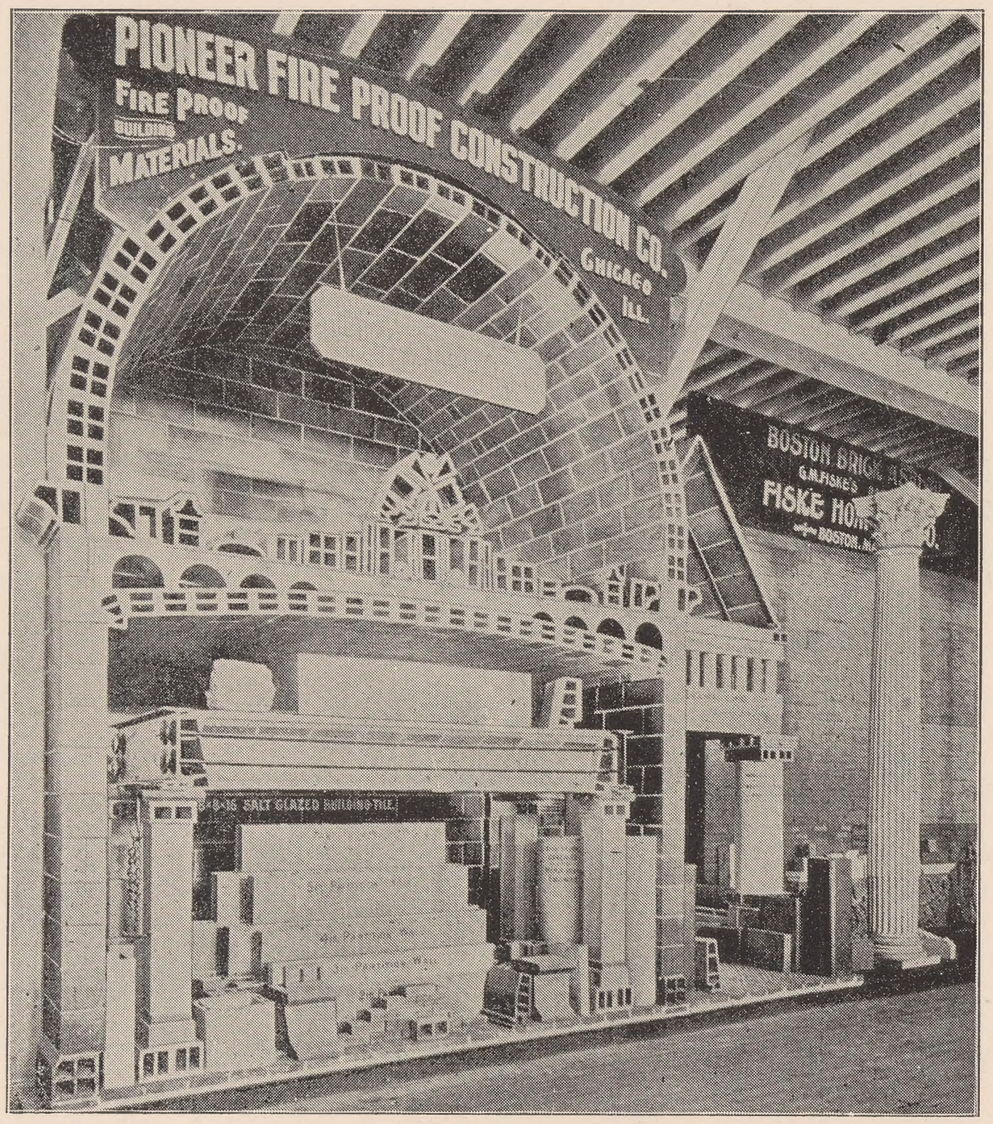

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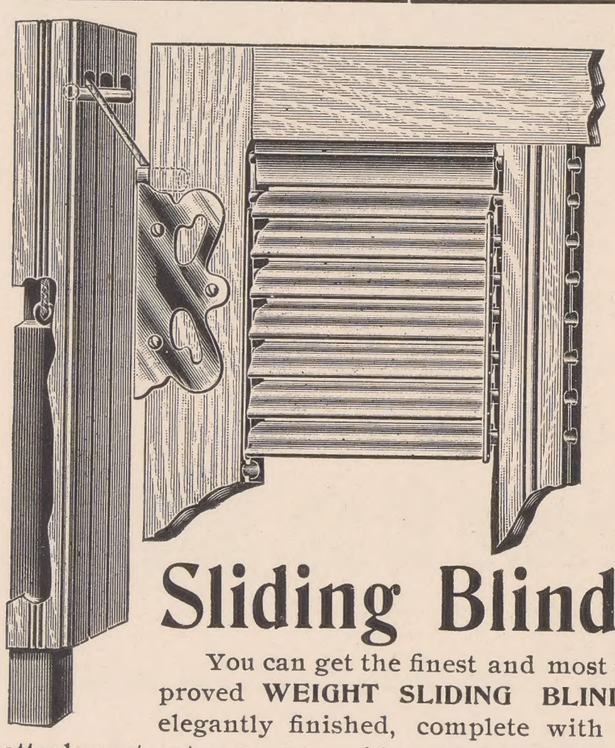

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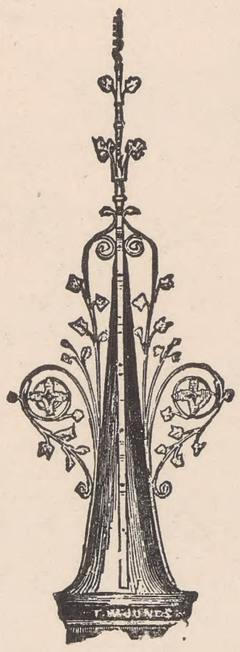

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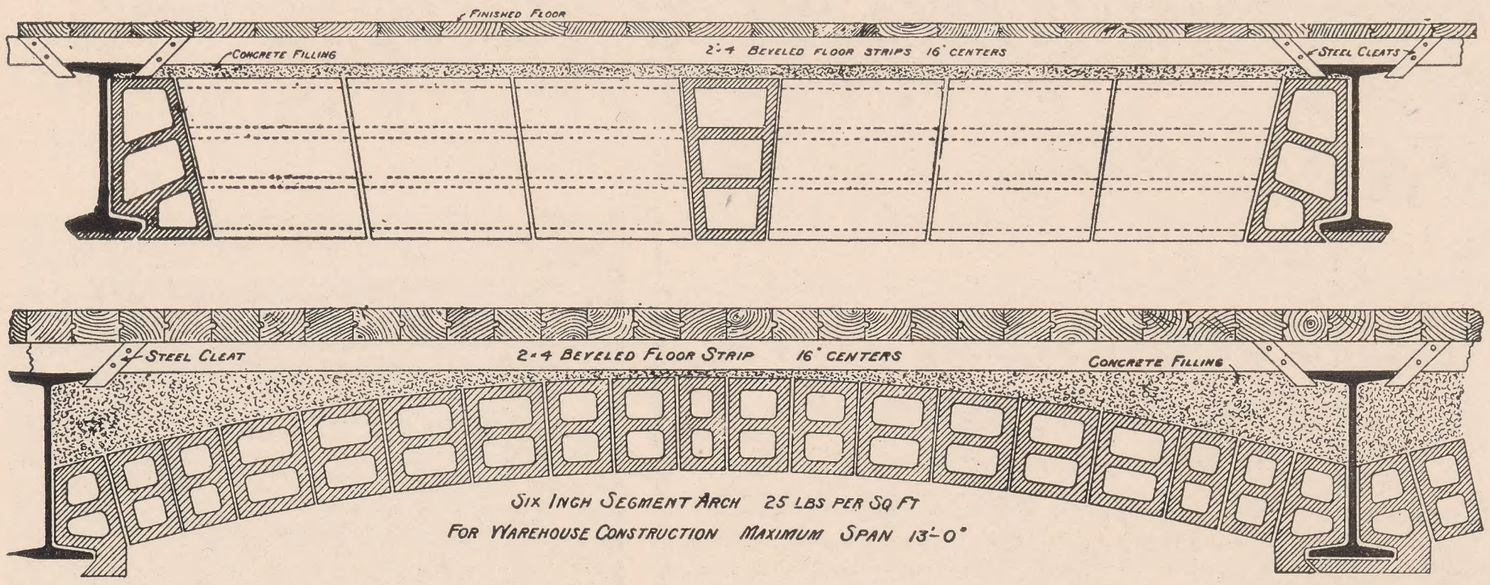
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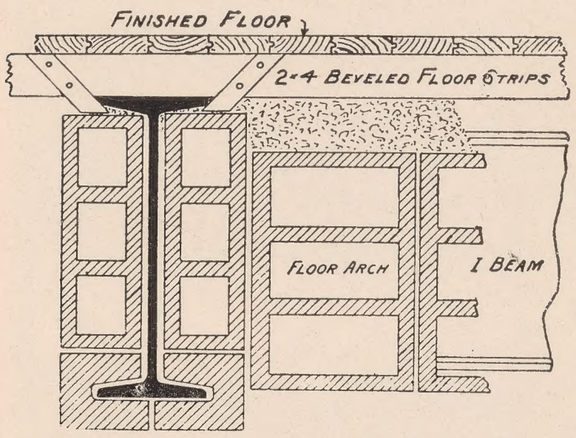

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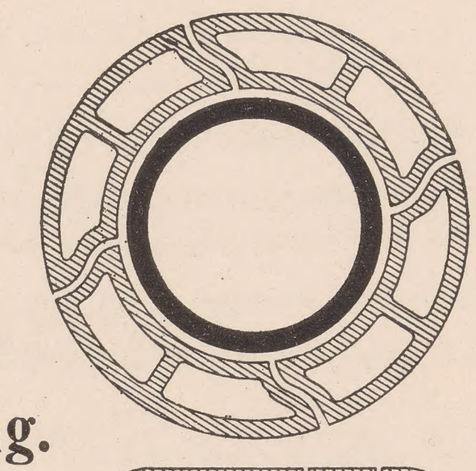

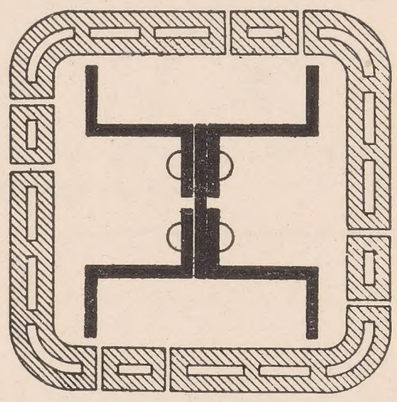

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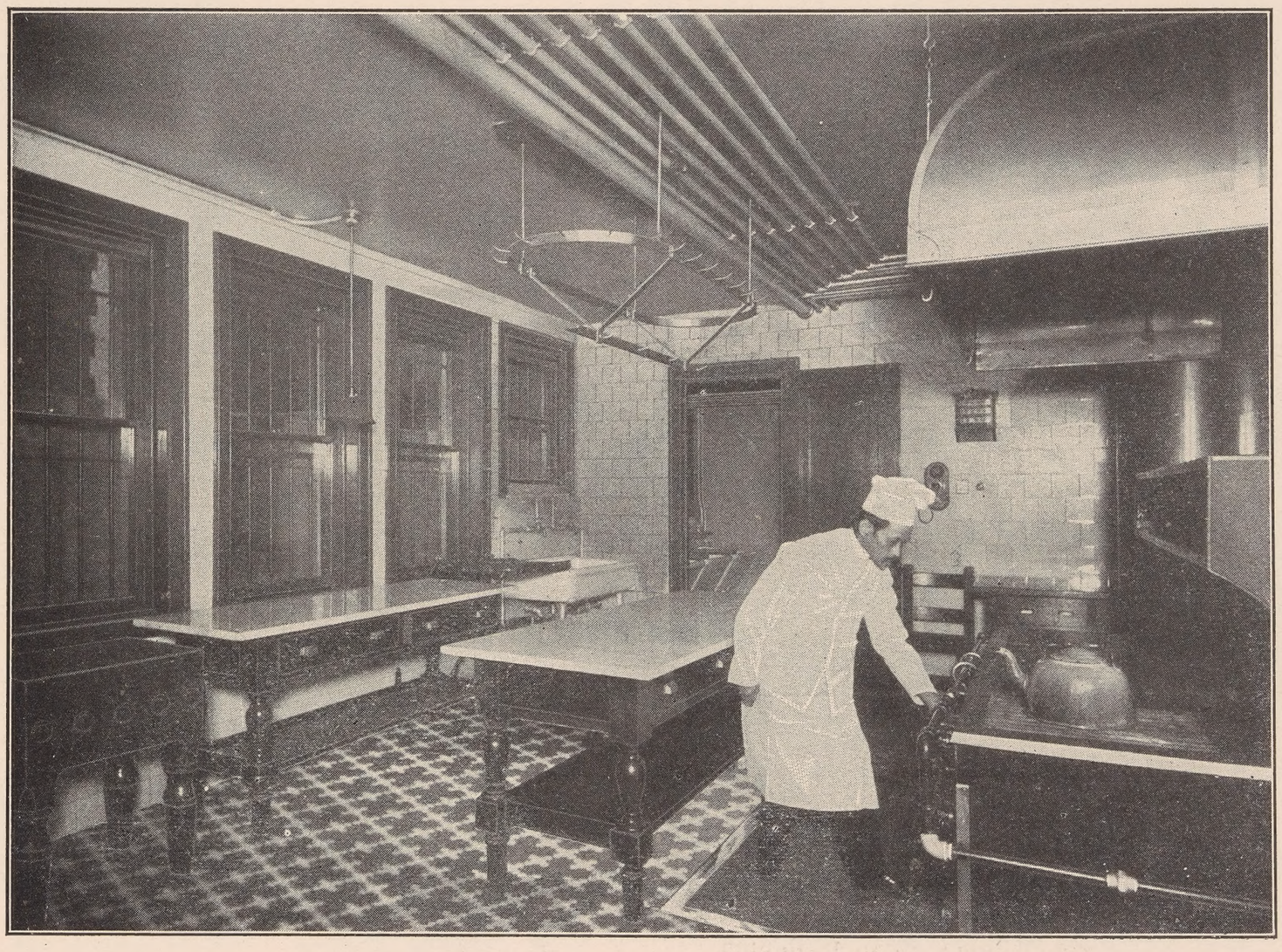

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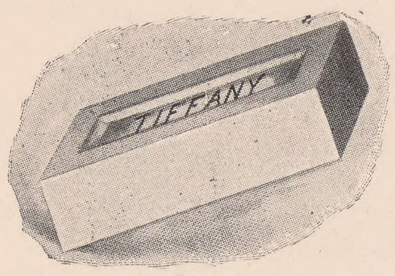

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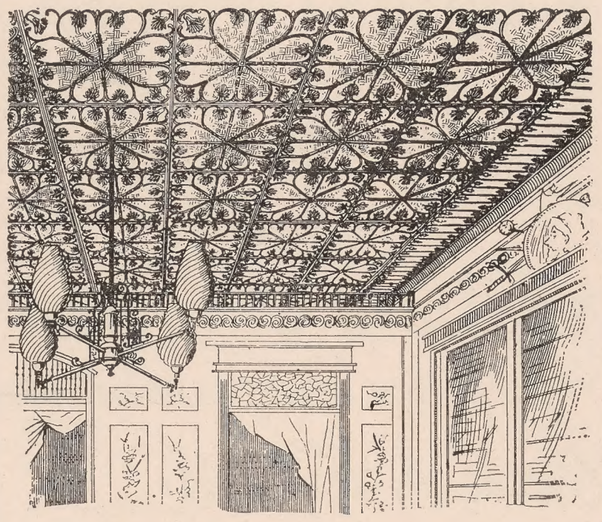

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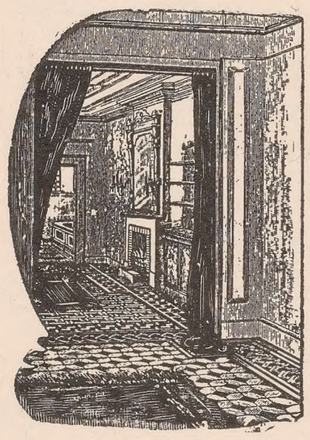

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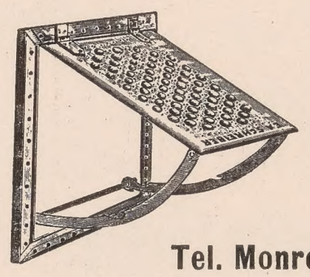

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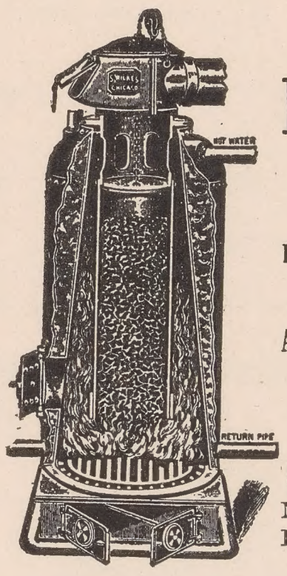

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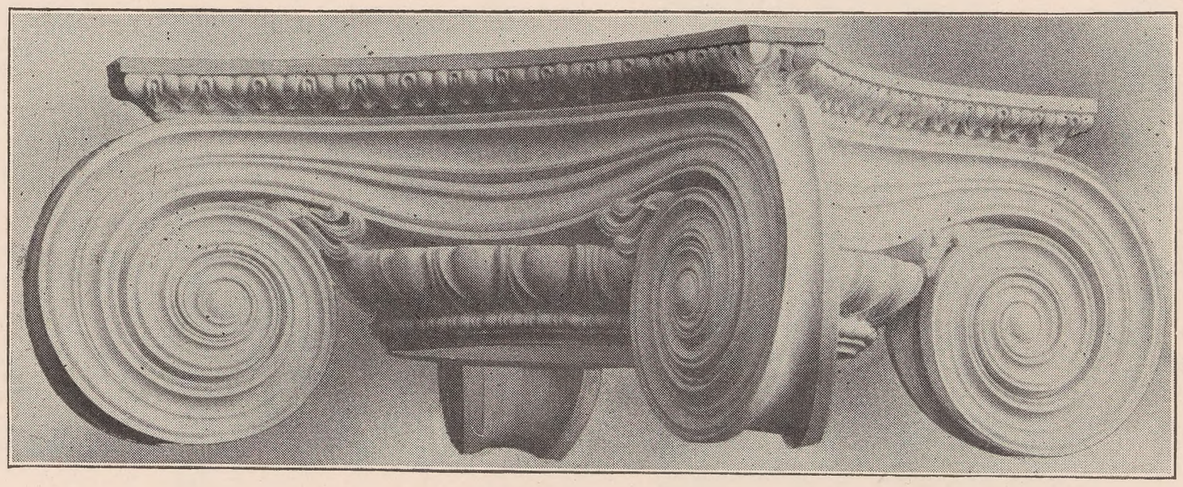

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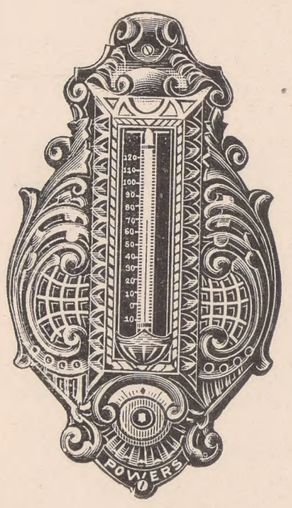

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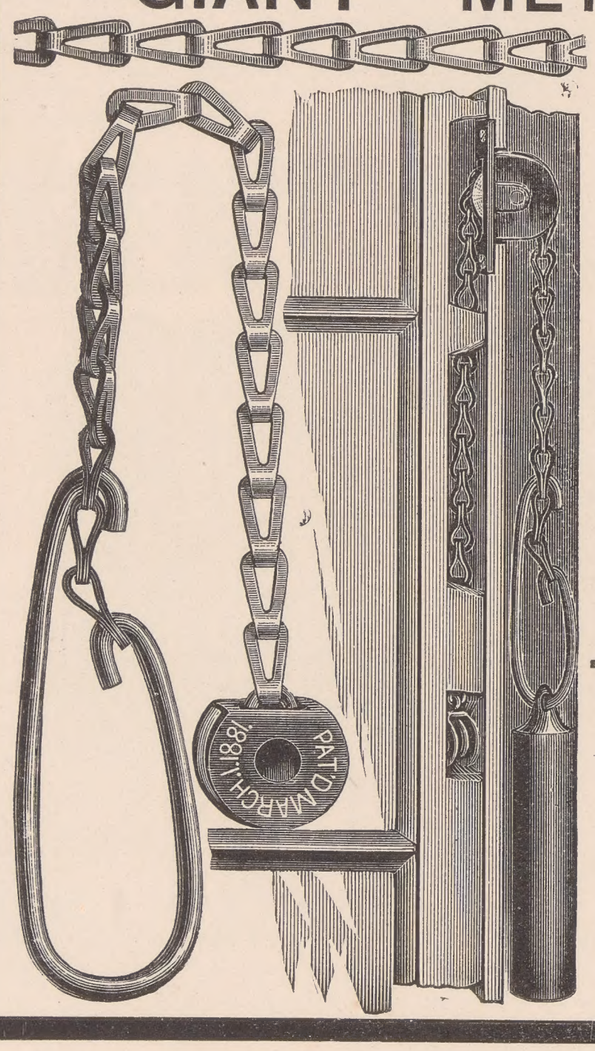

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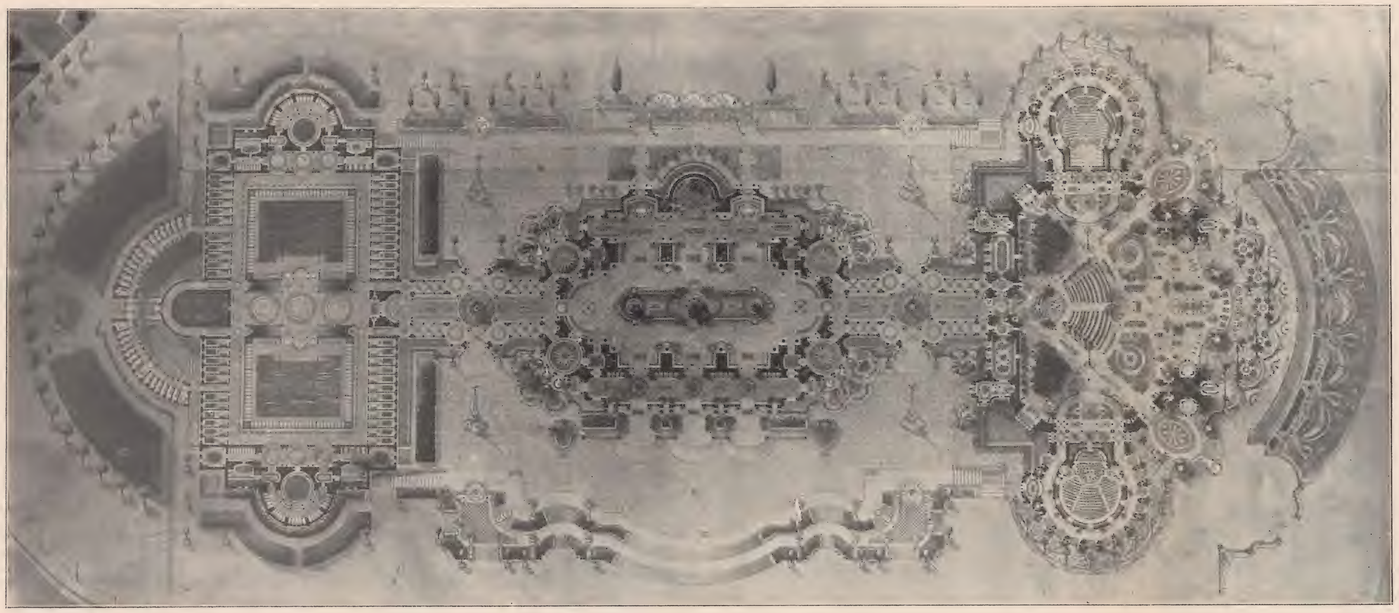

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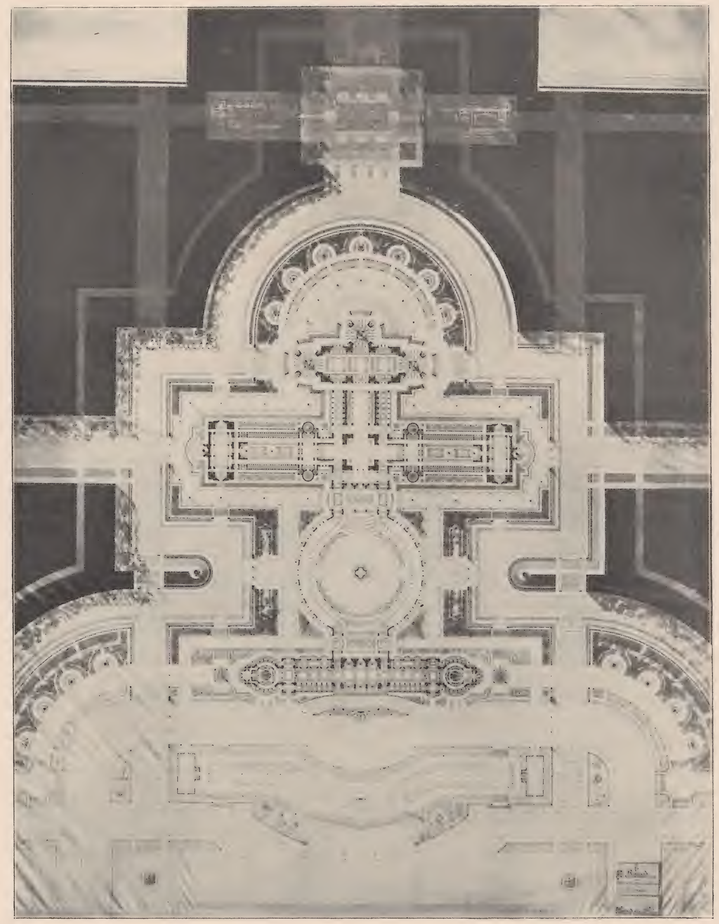

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AN ESTABLISHMENT OF THERMAL WATERS AND A CASINO.

FIG. 1.

FIG. 2.

FIG. 3.

FIG. 5.

FIG. 4.

FIG. 6.

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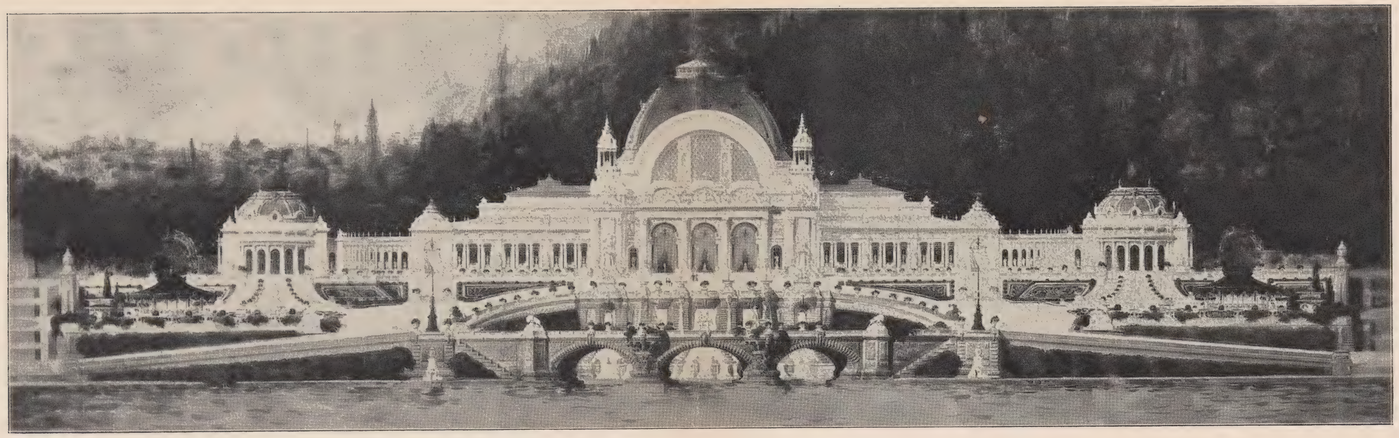

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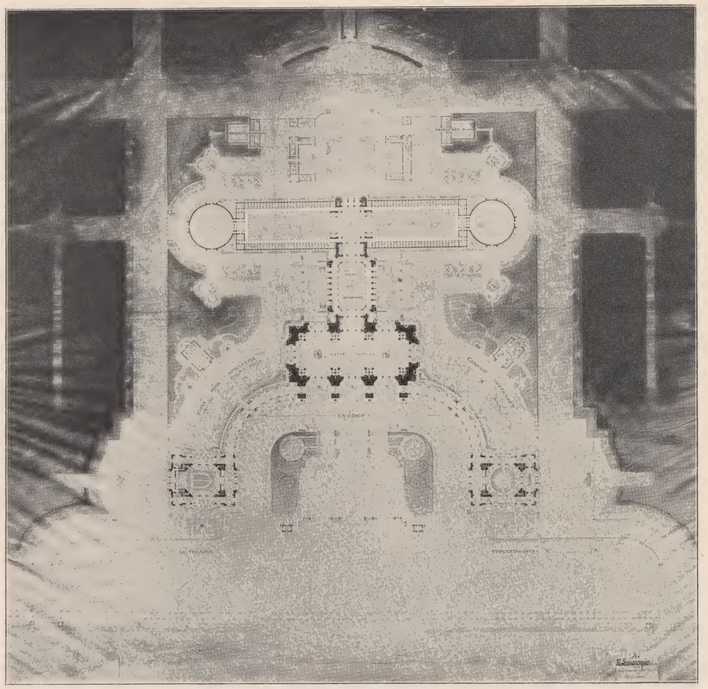

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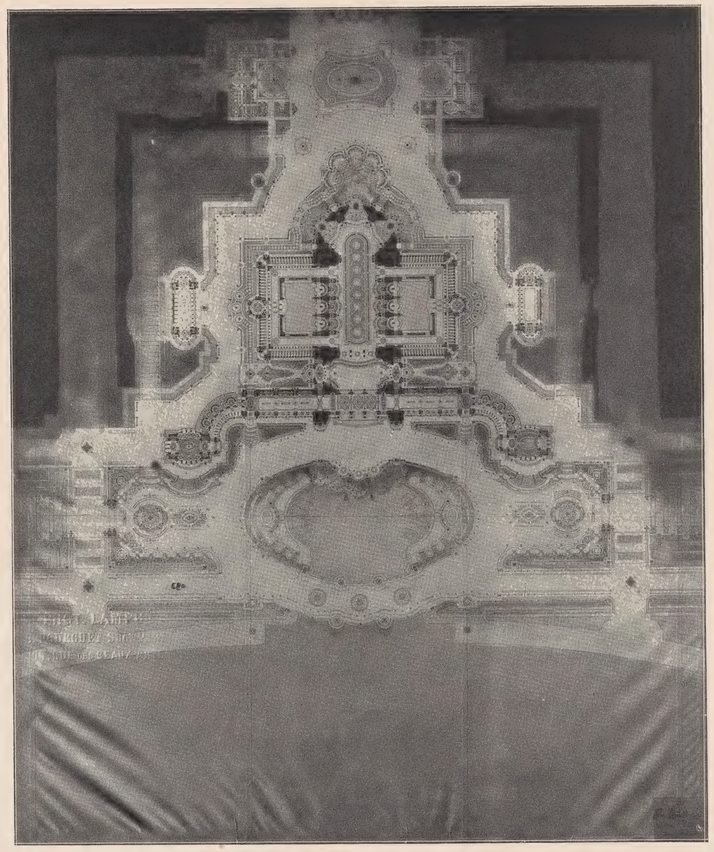

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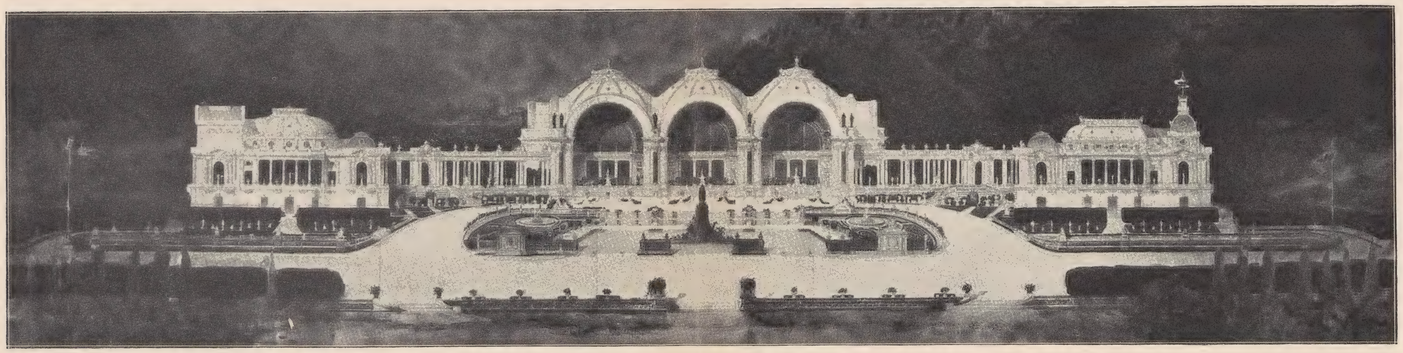

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Vol. XXXVI. OCTOBER, 1900. No. 3

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THE ARCHITECTURAL LEAGUE OF AMERICA.

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Grand Prix de Rome Awards Made by Academie de France.

The entire series of drawings given prizes in the annual competition for the Grand Prix de Rome will be found reproduced in this number. It has been our custom for several years past to give considerable attention to architecture abroad and put before the professional public as promptly as possible reproductions of the most noteworthy foreign designs, both competitive and executed. For the coming year we have made particular arrangements with our Paris correspondent to furnish all such material of value as will cover the field of architecture and the allied arts as well, and such text, explanatory notes and criticism will be added as thought necessary. Mr. Theo. Wells Pietsch writes the report found on another page in this issue in reference to the Grand Prix drawings.

Labor Societies in France.

A close student of strikes and their causes and remedies will find in France many signs of advancement along natural lines. There has been brought about more perfectly than in any other country the organization into associations or syndicates, not only employes, but employers as well, and the voluntary action of these organizations has adjusted many difficulties that would otherwise have led to strikes and lockouts. The employers' organizations aim to further the interest of builders, to study and advance improvements in building methods and material, and, with the aid of experts, interpret contracts and settle all disputes relating to them, etc. In the city of Lyons, not even the government board of arbitration is permitted to interfere in the adjustment of troubles in the building trades, and disputes are often referred to them by the courts. Both employers and employes in this country can learn much by a close study of French methods.

Preliminary to the 34th Convention A. I. A.

The thirty-fourth annual convention of the American Institute of Architects, which will be held at Washington this year, will be exceedingly interesting, judging by the list of important papers already announced by the secretary. These will include papers on "The Architectural Grouping of the Federal Buildings at Washington," by Joseph C. Hornblower, on "Landscape Architecture," by Frederic Law Olmstead, Jr., on "Sculpture," by H. K. Bush-Brown, on "Italian Gardens," by R. H. D. Hamlin, on "French Gardens," by John G. Howard, on "English Gardens," by R. Clipston Sturgis, and it is expected that a paper on "Japanese Gardens" will be read by a Japanese architect. This inclination to devote a large amount of time to the study and discussion of landscape and gardening is a valuable advance in convention proceedings and indicates a growing interest by the public in the environment of their homes. An important exhibition of drawings, which will include those of the Phœbe Hearst competitive plans for the University of California and the drawings sent by American architects to the Paris Exposition, will be held. The date of the convention is not yet determined, but it will be held early in the month of December, when Washington usually dispenses its best quality of weather.

BY F. W. FITZPATRICK.

THE INLAND ARCHITECT asks me to describe the "process" followed by Mr. Cobb in designing the federal building at Chicago. The term is a rather vague one and might mean that THE INLAND ARCHITECT wanted to know all the whys and wherefores, the reasoning-out of the problems presented, the conditions that confronted Mr. Cobb and the argument that impelled his adopting the form and style finally decided upon. All this might be interesting enough to the layman, but I think the readers of THE INLAND ARCHITECT will be far more interested in a series of photographs from the model, recently completed, of that building, together with a few of the original sketches and brief notes connecting the two. This will give a clearer idea of Anticipation versus Realization than anything else could, and the architect,

FIG. 7.

however experienced, is always a bit anxious to see how a thing looks in the flesh that he has conceived in his fertile mind, but so far merely *pictured* upon paper.

After the question of form has been canvassed and a cross-shaped building decided upon, as giving the most perfect light, the greatest safety from fire, the most attractive offices and adapting itself best to a monumental treatment and grouping of parts, the matter of style was next taken up and a classical treatment adopted. Sketches were made and studies of domes, of main wings and of pavilions galore until the basis of the final design was reached. That it is a successful one is for others to say; that it accomplishes the utilitarian commercial objects for which it is being built is admitted by those who ought to know, and that it does it and yet permits an outer clothing of classical form — the most unyielding, though most beautiful, of coverings — is a source of considerable gratification to its designer.

Of course I know that nearly every architect who looks upon these sketches and photographs will point out to himself the mistakes that have been committed in Mr. Cobb's design, and will imagine that had *he* been awarded the commission the results would have been so much more satisfactory. This spirit is natural and perhaps, the evolution of art being looked to, rather than its ethics, even commendable; but, all things considered, the site, the environment, the requirements, the thousand and one things to be thought of, all properly weighed, I doubt if a better solution of the problem could be given.

Its great size will undoubtedly lend it dignity; but critics, domestic and imported, even claim that, unprejudiced by that consideration, the design promises one of the most satisfying buildings this country has ever produced.

There are tall buildings on all four sides of the one under consideration, some of eleven, fourteen and even seventeen stories, and the lines, particularly of the dome, had to be so adjusted as to give pleasing masses from not only the streets but from the windows of those great buildings as important points of view. Imagine designing a structure that is to bear criticism from a "bird's-eye view" as well as from the street level!

No distant view can be had of this building, enclosed as it is on all sides; it is a far different problem than were it upon an eminence, with ample grounds about it and to be seen in the mass, a mere outline, miles away. A stranger in the city will come upon that building before he is aware of its presence, and that very element of surprise is depended upon to heighten one's appreciation of its merits. All about are great commercial structures, snug up to the street line, tall and gloomy, every inch of space used and appearing to grudge the very smoke-laden ozone above them. This one, on the contrary, will have an appearance at least of not filling up the entire lot, an air of largeness, liberality of parts; its great dome rising from its center, away from the streets, and its majestic and ample entrances at once imparting to it a monumental character, and an exalted idea of the importance of its owner. And while only a portion of it is higher or even competes with its neighbors in height,

the enormous scale it is designed in prevents its being overpowered or made insignificant by their juxtaposition, the great monolithic columns of its façades, five feet in diameter and fifty

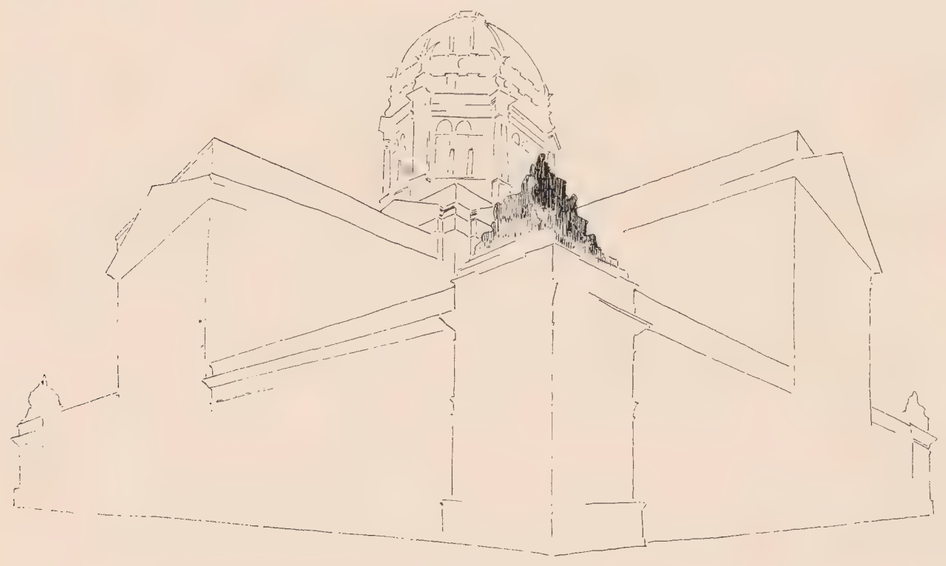


FIG 8.

high, all its cornices, the very coursing of the stone, all is so cyclopean that it will not only compete with its tall neighbors but will actually dominate over all that the eye may compare with it.

Perspectives, unfinished in detail but accurate in outline, such as shown in Figs. 7, 8 and 9, were made from every imaginable point of view and the outlines and proportions changed until

FIG. 9.

a composition resulted that gave the most satisfaction from the greater number of points of view. Then the water-color was painted that was published in THE INLAND ARCHITECT some time ago and from which the etching shown in Fig. 1 was made.

This water-color was drawn from point E, shown in Fig. 10, about 168 feet from the building and 84 feet down from the corner diagonally opposite. The only exaggeration about this drawing,

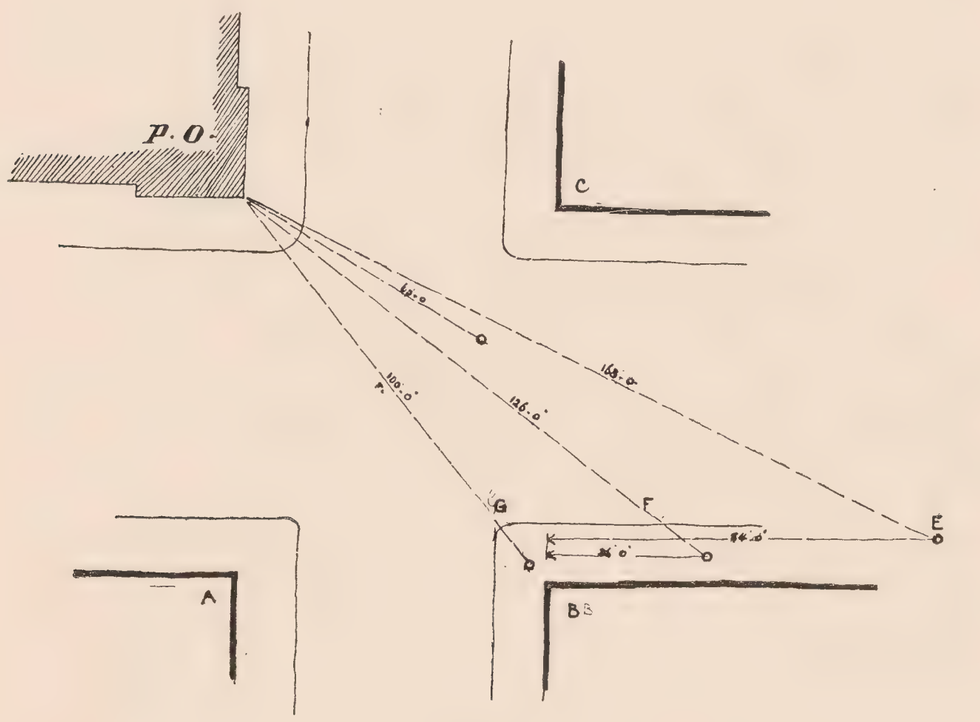


FIG. 10.

a sacrifice to effect, is that the buildings on corner C were not shown.

The plaster model, most exactly executed to the scale of 3-16 inch to a foot — about five by six feet on plan and five feet high — shown in Fig. 2, has had obstructions representing the opposite corners accurately established about it, and was then photographed from every point that it could be seen from. The model and this photographing have developed some, but very few points that it was deemed expedient or desirable to change; and, treating the model as the completed building — and one is perfectly justified in so doing — the proximity of Realization to Anticipation may be noted by comparing the photograph of the model shown in Fig. 4 that was taken from the same point of view as was drawn the perspective shown in Fig. 1.

This photograph of the model, of course, shows the obstructing corner in front of the building; it was printed with the wooden strips above described all about it. Upon that photograph those wooden strips were obliterated and the buildings they represented taken from actual photographs were sketchily washed in and a few figures and foreground thrown in to make it a little more realistic. The figure of the man nearest the building, shown on this photograph, and that one also sees standing

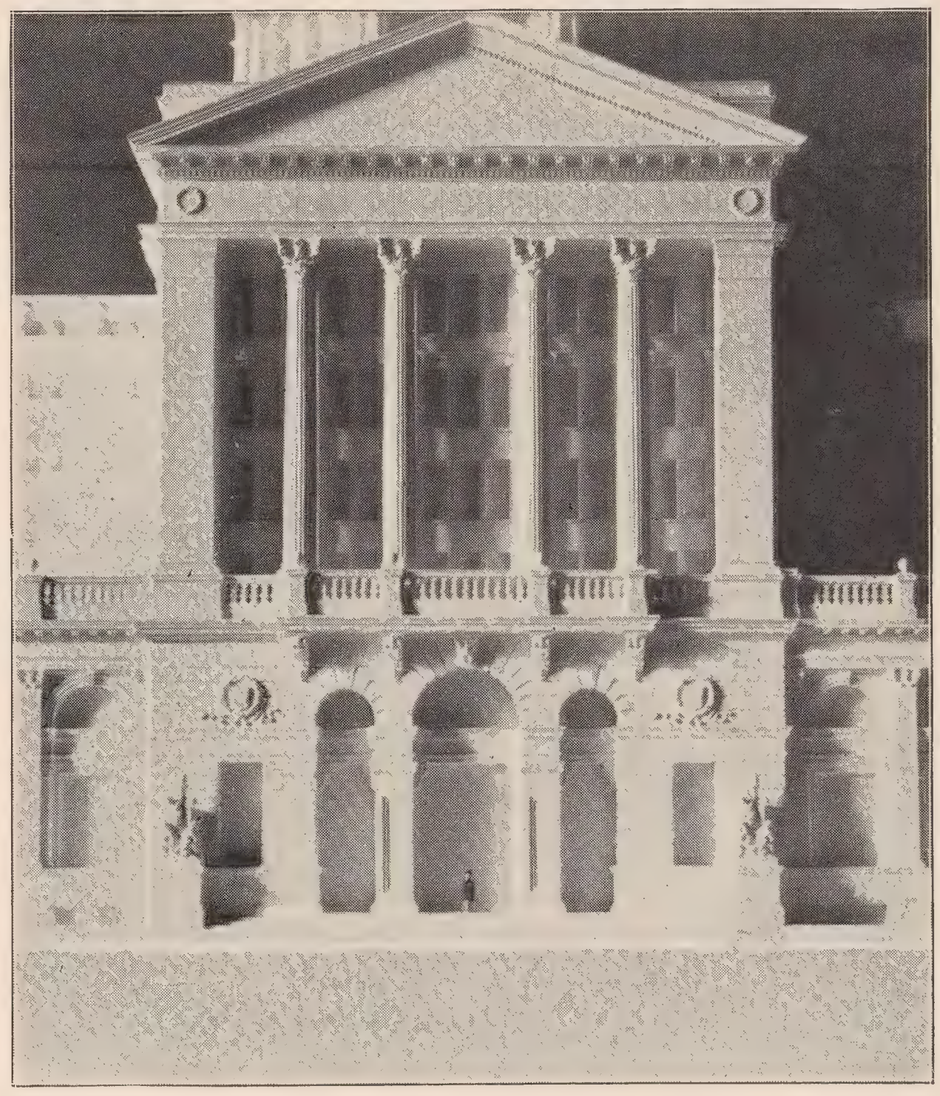


FIG. 11.

at the corner in Fig. 2 is a plaster figure, six feet tall to scale, and it gives a very good criterion to judge the enormous size and scale of this building by.

Fig. 3 is also a photo from the model, showing how much obstruction is offered to its view by the surrounding buildings from point F in Fig. 10. It is really the most advantageous point of view, about one hundred and twenty-five feet from the building and some thirty-six feet from the near corner, that can be had. One entire front is seen, all the dome, and enough of the other front to give an idea of the building's size. Nearer than that one begins to study detail and loses interest in the mass.

Apologies are offered our Chicago friends for my having made this a rainy-day picture. It is not the intention to convey the idea that it ever rains in the "windy city," — this was a dull, poor print, and I hastily scratched rain and umbrellas upon it instead of waiting for another and clearer print.

Fig. 5 shows a similarly doctored photograph of the model, that is, obstructions were erected about that model to represent Quincy street, that abuts against this building on the east side and is only one block long. This photograph was taken at a scaled point 370 feet down this short street. The buildings, figures, etc., were sketched upon this photo and it now shows the building from the farthest point of view it can possibly be seen from.

Fig. 6 is a reproduction from the last water-color made of the dome and from which the model was executed. The point of view is from the opposite corner, G, in Fig. 10, and about one

hundred feet away. Compare this with Fig. 3 and note the very considerable foreshortening thirty-six feet distance makes at this short range.

Fig. 7 is one of the many rough sketches in exact perspective that were made while studying the design, and is but two steps removed in genealogical progression from the final Fig. 1.

Fig. 8 is an outline perspective of the whole building as seen from point G in Fig. 10. One begins to study the detail at about this point; the masses merge into surroundings, and the bronze group upon the corner pavilion will arrest and hold one's attention before he looks at the dome, the rustication of the corner piers, their bronze figures and lamps, the moldings, the handling of the parts will now come in for their share of criticism — and may Heaven protect the shorn lamb! A photograph was taken from this same point and enlarged until it was the size of this outline perspective. It was most gratifying to find that a tracing from one fitted the other exactly. Had this not been the case, I suppose we would have been justified in looking for some tilt or defect in the camera!

Fig. 9 shows an outline of the building on line G, Fig 10, but only sixty feet away from the building. A little of the dome is still seen behind the corner group, but the eye does not take in much of the sides of the building. They "vanish" rapidly and one will become still more interested in that corner treatment.

Fig. 11 shows a photograph from the model, one of the entrances in elevation; the figure in the main doorway is life-size. It is a detail one will be more and more interested in as he approaches along Quincy street — see view in Fig. 5 — and gradually loses sight of the dome. The water-color shown in the heading to these few hastily thrown-together notes is the final design from which this entrance was modeled.

The model was made by a French sculptor, M. Garet, and is a splendid piece of work and a most faithful reproduction of Mr. Cobb's design. It has served a good purpose and further convinces me of the correctness of Charles Garnier's claim that "* * * * * no design can be called complete until one has transferred it from paper to wax or clay, or other plastic medium that permits one to *feel* it as well as to *see* it."

THE ARCHITECT AND HIS INCOME.

BY ALFRED B. ANDREWS.

(*Continued.*)

THAT the average architect's income is in no way commensurate with the intelligence, skill and accuracy exacted from him is conceded, I think, by all. That he should take steps to rectify the evil is quite justifiable, and how to maintain prices and at the same time not jeopardize the freedom of the individual is a question ripe for discussion. That architects to a certain extent realize the necessity of concerted economic action is evident from the fact that in almost every community the leading architects are affiliated with one or more architectural organizations which set forth conspicuously in their declaration of principles a schedule of prices which is considered equitable and which the profession is supposed to maintain. In fact, I may say, all architects are agreed that a standard code of practice is a desirable thing, so it becomes a question of policy how these prices shall be maintained. To fully demonstrate why in the present day concerted action in all industry is more and more imperative, would require an exhaustive analysis of our economic system, but suffice it to say that as we look about us we find this true in all branches of business, and it becomes manifest that it is the only way by which the unscrupulous competitor can be brought into line and unhealthy competition eliminated.

I am of the opinion that these same principles of organization are particularly pertinent to architectural practice, in fact, more so than in many other professions, because of the very fact that all architects of good standing in one way or another hope to maintain a uniform schedule of prices. If some architects charged twenty per cent and others three per cent, concerted action would be difficult, but when all purport to charge the same or nearly so, we have an ideal condition which should make it an easy matter to eliminate the undesirable elements of competition. It then would follow that work would be awarded on ability and personality alone, and not, as so often today, to the man who is content with the smallest margin of profit, or if not, makes up in some unscrupulous manner for what he does not receive in legitimate compensation. I would not say this is of hourly occurrence, but it does often happen, and I venture to say that every reputable architect who may chance upon this article can cite from his own experience many cases where he has lost work from this cause.

Architects favor concerted action in the form of institutes, chapters, leagues and associations. The question is, has the architect as a business man derived all the benefit possible from his organization? I do not think so. I believe there are great possibilities in the organization of architects, the same as in all other branches of industry. What these possibilities are can, of course, at this time only be conjectured, but an open and free discussion will tend to bring about needed reforms. That there is a demand for a movement of this kind is evidenced by the springing into prominence during the last few years in the city of Chicago of a business association for architects. This association, as I understand, deals entirely with the economics of architectural practice, leaving esthetics and mechanics to other societies. Granting that in the course of time the majority of architects in the community may be induced to ally themselves with some organization bringing this branch of the profession into prominence, what could such an organization accomplish?

I will merely touch upon the two points which bear more particularly on the architect's income — competition and compensation. Frequently architects are invited into competition on important work, for which the successful competitor is offered a remuneration wholly inadequate to the demand made upon him. I have in mind a number of cases which have come under my observation during the last few months. Architects may be very averse to accepting so manifestly an unjust proposition, but circumstances outweigh inclinations. To forestall propositions of this kind it would become the duty of the organization to educate committees and individuals more thoroughly in the code of architectural practice and give the public to understand that under no circumstances would any reputable architect compromise on the price of his services. This would clearly be for the welfare of the profession and public at large, but individuals can not accomplish it. In competition it seems good practice not only to remunerate the one holding first place, but to also recognize the second and third by proportionate compensation. Concerted action could also demand this. To those who try to persuade us that in private practice architectural awards are always on their merits and have nothing to do with compensation, I would like to ask, how many of them are sought after to that extent that they can charge in excess of the established fee? I venture the opinion that there is not one architect in the West who makes it a practice to charge more than the published code of commissions. Why is this? It is because, under the present system of competition, things are more or less chaotic, and he feels that the published rates are the maximum which he can safely demand, for he presumes that there are many in the profession who would do the work for a less price; therefore, when he charges the full commission he feels that he is charging a higher percentage than the average. But if it were generally known that architects were so well organized that every member would insist upon the established rate, then I fancy a client might go to some of our leading architects, and upon referring to the established commission, the architect would reply, and quite justly: "Yes, I am aware that the majority of architects would gladly do this work for you at the established commission, but, considering our reputation and the satisfaction which we always guarantee, our firm feels justified in demanding a higher per cent than the schedule fee." But where is the architect who can do this today?

So it seems that a fixed and united purpose on the part of architects to enforce the payment of recognized rates would in no sense be a leveling process, but would tend to elevate the standing of the whole profession and each would then get work on his merits alone, because the client in any case would at least expect to pay what was standard. Granting that the majority of architects will become affiliated with an organization as herein advocated and that this organization will educate the community in regard to the code of practice, it remains to be seen what the affiliated body can do to induce its individual members to live up to its declaration of principles. Today there is a sort of patriotic loyalty to the craft which to a large extent helps to maintain its standards. Under a complete organization this ethical sentiment would be fostered and greatly stimulated, and considering the character of architects as a class, might be of such potency as to accomplish the desired ends without any further stimulant. Up to this point, I believe, most architects are agreed. But in the

event of some of the members lacking that patriotic sense of duty, what could be done to bring them back to the realization of their welfare and the welfare of their fellows?

Just here is where I anticipate a diversity of opinion, but the conditions should be met squarely and means devised most expedient. If drastic measures become necessary, a number of effective steps will suggest themselves. For example, each member might give a bond to his society; an infraction of rules might subject him to a penalty or ostracism; statements could be handed in naming the rates of commissions charged. Other and more effective means could be mentioned, but it is hardly necessary to touch upon them just now. I believe that in the case of architects, ostracism alone would accomplish much that is to be desired, for the architect values his standing among his fellows as much, if not more, than in the community. However, it matters but little what is done so long as the results hoped for are obtained.

So I would again assert that the architect's income is not what it should be, and preparatory to a movement having the realization of merited reward as its aim, I would suggest that he give the matter careful and unbiased consideration and demonstrate to his own satisfaction the cause of the inadequate recognition of his worth, and then in concerted action seek the remedy.

GRAND PRIX DE ROME AWARDS.

THE awards made by the Academie de France in the Grand Prix de Rome are as follows:

Paul Bigot eleve de M. Laloux is the winner this year of the Grand Prix. This is a well-deserved and above all a hard-earned victory, and a triumph after years of discouragement. He was repeatedly logist year after year, winning laurels and medals in many public competitions, but always falling short of the great plum, the big prize of the Academy.

THE INLAND ARCHITECT has published some of his work from time to time and it is scarcely necessary to say that his compositions are never found wanting in great personality of expression and strong imaginative qualities. His admirable handling of the program of this year — Un Etablissement d'eaux Thermales et Casino — is a culminating example of this, for here again he seizes the best disposition in his grouping, opening the great Promenoir and loggia on the lake, tying it by covered porticos on the one hand to the Baths with their tepidarium caldarium, swimming tanks, etc., and the other to the covered Gymnasium, Theater and Concert Halls. In the foreground, Administration buildings and Café. Back and against the hillside, independent baths, swimming tanks and gymnasium, gratuitous and for non-members.

Attention is called to the freedom and decorative treatment of the Promenoir as well as the Theater, Pavilions and Concert Halls, while the Baths themselves are by contrast extremely severe and utilitarian in expression. The keynote of luxury and magnificence is found to the right of the composition where minarets, domes, towers and belvederes emphasize a rendezvous of pleasure and recreation. Here Paul Bigot's fertile imagination creates a wealth of charming forms and contrasts as fantastic, spirited and picturesque as Dumas' fiction, and equally romantic, while the boldness of the unsymmetrical outline of the shore adds another value to the architectural scheme and gives complete *raison d'etre* to every motive.

Only compare this, The Prize, with the next by choice, and these qualities appear but in higher relief. For M. Bernard, though offering an admirable composition, well balanced and proportioned, falls a little into the commonplace, and a feeling of dryness, which despite masterly handling and charm of interpretation, gives a certain impression of *ennui*. There is, moreover, a want of air in the grouping of the different parts and the façades mask one another, when every advantage might have been taken of the water front to develop the composition contiguously.

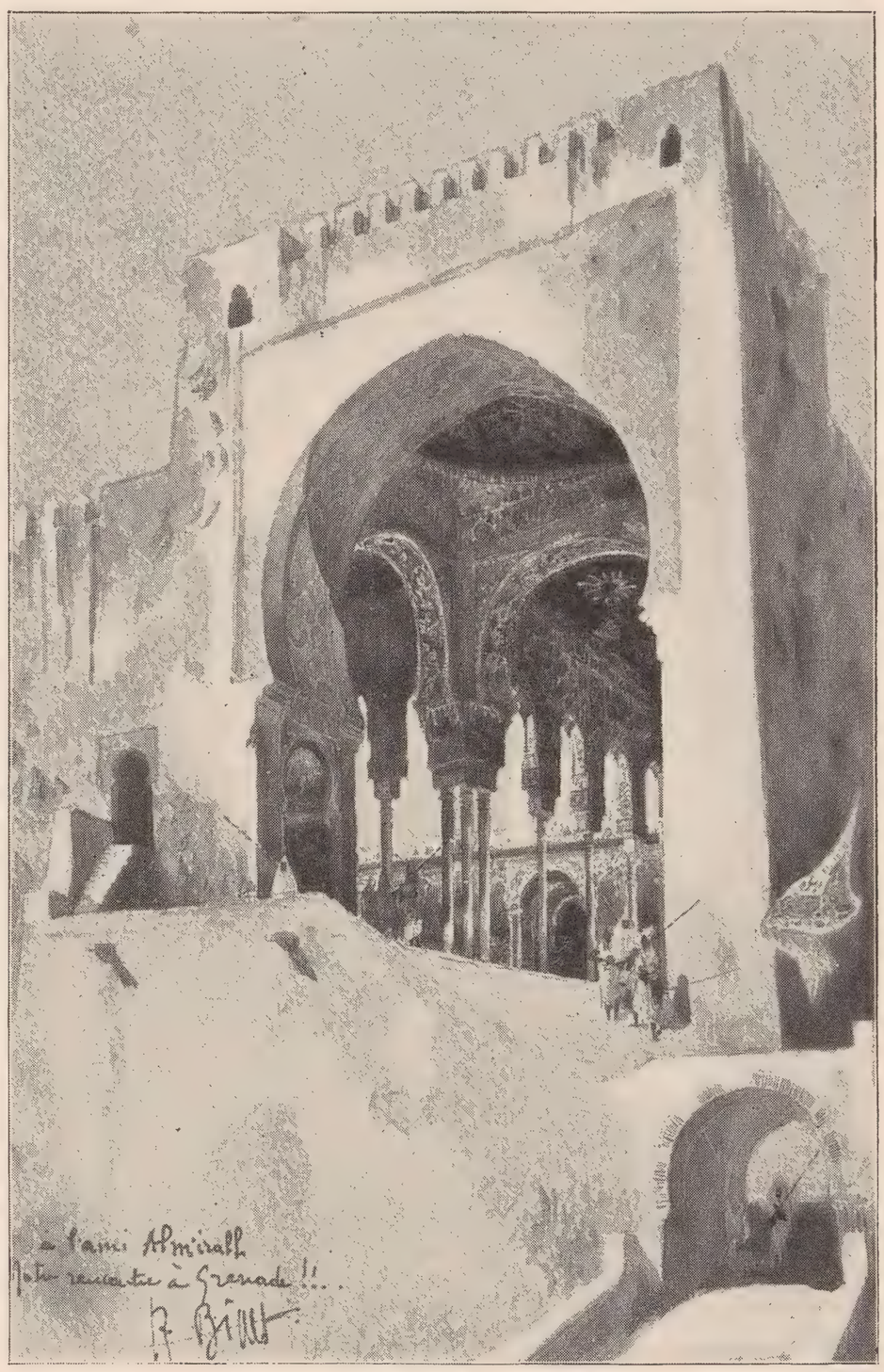
However, there are many fine qualities of line and proportion and a sincerity of expression much to the credit of M. Bernard.

We have much sympathy with the work of M. Lemaresquier, which is very frank and simple in scheme, although there seems to be some exaggeration in the value of the façade, and the three colossal central arches are somewhat overpowering and inharmonious. But for considerable fantasy in the form and decorations we would be led to suppose these to mark the entrance to a railroad depot. There is, however, grace and charm in the masses and a fine sense of value in detail, which help compensate for other shortcomings. We are not at all partisan of the vague and indetermined way in which M. Lemaresquier has divided his Gymnasium in two and arranged it as best he could on either side of the Promenoir. M. Hulot seems to have been troubled with the same difficulty. We look in vain for the Gymnasium. Is it in one of the small lateral buildings thrown to each side of the Baths? There is everywhere the same value of decoration, a keynote pitched pretty high and well sustained, and yet after all somewhat too elaborate and overdone. His work is more the expression of one building than of diverse buildings forming a group, and each typifying its purpose, while making one ensemble. Otherwise it must be said for M. Hulot that his composition is extremely well studied, axed and framed, and the rendue perfection itself. It has sterling qualities of massing and proportion, and, if wanting, as we have said, in distinct character, is a beautiful architectural conception of great merit. Had M. Hulot, gifted as he is with much architectural judgment, sought less a too decorative and personal treatment of his motives and, regardless of the commonplace — a danger which we think he need not anticipate — used the more conventional forms in their regular expression, we are led to believe the result would have been a plan of stronger type-character, and certainly one of the winners on the list. The air, breadth and freedom of the academic and symmetrical treatment he has followed are most scholarly.

All this work of the four logists whose drawings we show is serious and conscientiously studied. It shows constant progress in the field of the modern Renaissance and pays a high tribute to the young architects, its authors, and to its mother, L'Ecole des Beaux-Arts.

PARIS EXPOSITION.*

THE perspective and detail views of the Grand and Petit Palais, Paris Exposition, shown on illustration pages in this number, require no lengthy explanatory notes. The work on the buildings was begun in the fall of 1897 and pushed uninterruptedly. The nature of the ground offered some difficulties and immense sums were spent for drainage and piling. The architects were appointed as a result of three eliminating competitions, and were all Frenchmen of high standing and Grand Prix de Rome. M. Girault is the author of the Petit Palais. The distinction and grace of his work has won the admiration of his atelier and the public since he first called the attention of the profession with his composition for the tomb of Pasteur, and the jury of the Exposition did not hesitate to confide a great architectural responsibility to his care. M. Girault is not only the architect of the Petit Palais, but was one of the consulting directors for the



Grand Palais as well. Here three architects were employed for the front, lateral, and rear elevations, and which required necessarily to work in conjunction with and under the guidance of an advisory board, not one of the lesser lights of these being the late Charles Garnier. Endless studies and plaster models, beginning with very small scale, were made for the immense undertaking, the problem being first the adjustment of the relative size of the

*Among our illustrations we are pleased to offer in this number are several views of the Grand and Petit Palais of the Paris Exposition, and an interesting sketch of the Mosque at Grenada. Mr. Theo. W. Pietsch has kindly offered the accompanying text, and we owe the photographs to the courtesy of Mr. Raymond F. Almirall, of New York.

Petit and the Grand Palais to produce a pleasing effect of contrast and proportion, and second, the determining of the parts of the buildings to themselves.

Any one interested in the evolution of the architecture of these two buildings should refer to the illustrations of the competitive drawings of 1896, when the jury made its selection and named the winners, giving Messrs. Deglane & Binet a prize for façade, M. Louvet for plan and M. Thomas for composition plan, façade and grounds. The result is a building resembling none of these and none submitted by any other competitor, but a digestion of thousands of conflicting ideas, and the expression of a great yet simple and monumental plan. Much is due to Charles Garnier for the nobility of elegance of this façade. Though in old age and suffering, he showed himself again the obstinate fighter and loyal to his artistic convictions. He maintained that the Grand Palais was a one-story building, and would listen to no regard for the galleries. A gallery should and can not be expressed as a story, therefore none of it as an outward sign except as a suggestion on the wall within the colonnade. The first story, or very high basement, finally yielded to his persistent attack and was eliminated, and the studies for the building proceeded on the scheme of expression as he saw it — a vast colonnade springing from the basement wall and indicating the great hall within.

It is unnecessary to comment on the excellent qualities of scale and proportion shown in both buildings and the exquisite workmanship of detail. The plan of the Petit Palais is peculiarly remarkable and deserving of the highest praise, and the execution of both, extending over the short period of somewhat more than two years, and built of permanent materials (Caen stone, marbles, bronze, etc.) of exceptional worth.

The Exposition has profited Paris by these two art palaces, and architects by the solution of a problem that presented many difficulties. This may never serve as a key to future work, but is an invaluable acquisition to our professional data and architectural baggage.

The photograph (page 21) of one of M. Binet's sketches is also contributed by Mr. Almirall. Some particular interest may be attached to this when we recall that M. Binet is the architect of the monumental Entrance of the Paris Exposition. His inclination for decoration and color led him to travel much in Spain and Northern Africa. The sketch represents a view of the Mosque of Grenada. M. Binet, wishing to produce a real monumental and decorative effect, has pierced the wall, otherwise closed save for a small door, with a colossal archway. The interior of the mosque, with its wealth of columns, arcades and sumptuous coloring, is thus thrown to view.

FIFTH INTERNATIONAL CONGRESS OF ARCHITECTS.

THE Fifth International Congress of Architects was held at Paris, France, July 30 to August 4, 1900. The sessions were held in the Hemicycle of the Ecole des Beaux-Arts. About three hundred architects from all parts of the world were present, nine being Americans. The official delegates from the United States were Henry Van Brunt, of Kansas City, and W. L. B. Jenney, of Chicago, delegates from the American Institute of Architects; Joseph C. Hornblower, of Washington, D. C., delegate from the Washington Chapter A. I. A.; Mr. Van Pelt, delegate from the Central New York Chapter A. I. A.; and W. B. Ittner, delegate from the St. Louis Chapter, A. I. A. The other Americans present were Mr. P. G. Totten, Glen Brown and Robert Stead, of Washington; Prof. T. M. Clark, of Boston; George H. Sanders, of San Francisco, and Mrs. F. Fuller, of Chicago.

M. Alfred Normand M. Pupinel was president of the Congress. Mr. Van Brunt was chosen president of honor and in his absence Mr. Jenney acted, Mr. Totten being appointed honorary secretary.

The subjects discussed before the Congress were varied and interesting. The opening subject, "Artistic Ownership of Works of Architecture," led to a general discussion and the passing of the following resolution:

Resolved, That the same protection should be given works of architecture as to those of painting, sculpture and other works of design.

Considering the works of architecture to include the plans, sections, elevations, details (exterior and interior), decorative and other details in general, constituting the works of the architect, of which the constructed edifice is only the reproduction.

Considering the works of architecture to have the same right to protection by law as painting or sculpture . . . when original or individual.

"Architectural Instruction," "The Title of Architect in Different Countries," "Cheap Habitations in all Countries," which included the subject of "Skeleton Frame Construction," "The Preservation of Historic Monuments" and "The Influence of Building Regulations Upon Contemporary Private Architecture," were among the principal subjects discussed, each being led by the reading of several papers upon the subject, followed by general discussion.

An important resolution upon "The Title of Architect," was passed as follows:

Resolved, That the various governments should take measures to protect and to cause to be respected the title of architect; reserving it in the future, without retroactive effect, for architects provided with a certificate, diploma of license (*Brevet de capacite*), forbidding others to employ this title, but placing it within the reach of all, by the diffusion of architectural instruction.

An architectural exhibition, including sketches by Charles Garnier, Viollet de Duc and others, was held.

ARCHITECTS AS CONTRACTORS.

THE request of the School Board to the Building Contractors' Council and the Building Trades Council that the construction of public school buildings be exempted from the operation of the pending deadlock in the building trades has been made the subject of a reply by the latter body, which, while probably not practicable, suggests a modification in the administration of the building industry, the advantages of which would be of great moment from the standpoint of higher art. The precise proposal in the reply is that the buildings be erected under the School Board architect, without the intervention of contractors.

In a somewhat striking book of half a dozen years ago on "Workshop Reconstruction and Citizenship," Mr. C. R. Ashbee, of London, arraigns as being wasteful of labor and destructive of architecture the current system, under which "builders" are merely "contractors" or "subcontractors" — men of "business" capacity, but with not the remotest claim to being artists — and have to be watched by the architects. "The professional contracting system," says Mr. Ashbee, "of which the builder is the center and mainstay, amounts, therefore, to this: An architect, with little knowledge of the practical details of building, looking after a tradesman whose interest is a purely commercial one, and who in his turn looks after a variety of partially trained workmen, who, owing to the nature of the position in which they are placed, have no interest in the work at all. As a system it does not seek to produce good work, but, by a variety of ingenious checks and counter checks, to prevent bad."

Not only is management under this arrangement lodged in hands destitute of any esthetic feeling or capacity, but the fact that the workmen engaged are continually changing — passing from one contractor to another, while contractors are executing now for one and now for another architect — entirely precludes progressive understanding and facility between architect and workmen. The former, if he has individuality and insists upon expressing it, is compelled to train a new staff for every job, and then to be content with but an indifferent result.

As a means of freeing architecture from the dominion of the commercialist, of saving the architect's inspection fees, of consolidating the real productive forces and putting them into control, and so of promoting worthy architecture, Mr. Ashbee, therefore, suggests an association of architects — preferably 50 or 100, though "ten righteous could do it" — which should become its own contractor, attach to itself a permanent and sympathetic body of workmen, and develop thus in time a worthy tradition and a real "school of architecture" — something he finds wanting today.

As an instance of the loss incident to the failure hitherto to work out some such a plan he cites the fact that after the execution of the new Parliament buildings in the early part of the century and the development thereby, both in style and workmen, of what might have proved the rudiments of a genuine school of architecture, these were all lost by these men being allowed to scatter to the four winds as soon as this work had been accomplished.

That such an association as indicated will actually be realized out of the complicated and specialized conditions of present-day building is a possibility upon which one feels shy of dogmatizing. To say, however, that some such association between architect and workmen and some such escape for both from the cheapening dictation of profit-making and competing middlemen must be realized before architecture can arise again is but to restate the principles expressed in the guild system of the middle ages, under which the architectural treasures of Christendom were so largely produced.

Though Mr. Ashbee's scheme seems remote enough from present-day facts, it is well worth adverting to in the line of ideal and, indeed, possible events.— *Chicago Tribune.*

PAINTS IN ARCHITECTURE.

INTERIOR COLOR SCHEMES.

IT is fully realized by architects that the coloring and decoration of interiors affords great scope for the exercise of taste and common sense. Deficiency of light may be more or less compensated for by the use of bright light-reflecting colors, and the general effect may be made either pleasing or displeasing by the selection and arrangement of the coloring.

Wall paper is admitted to be unhealthful, and the influence of architects is generally against its use. Paint, on the other hand, is so cheap, so durable, so absolutely under control, and withal, so cleanly, that it is generally preferred.

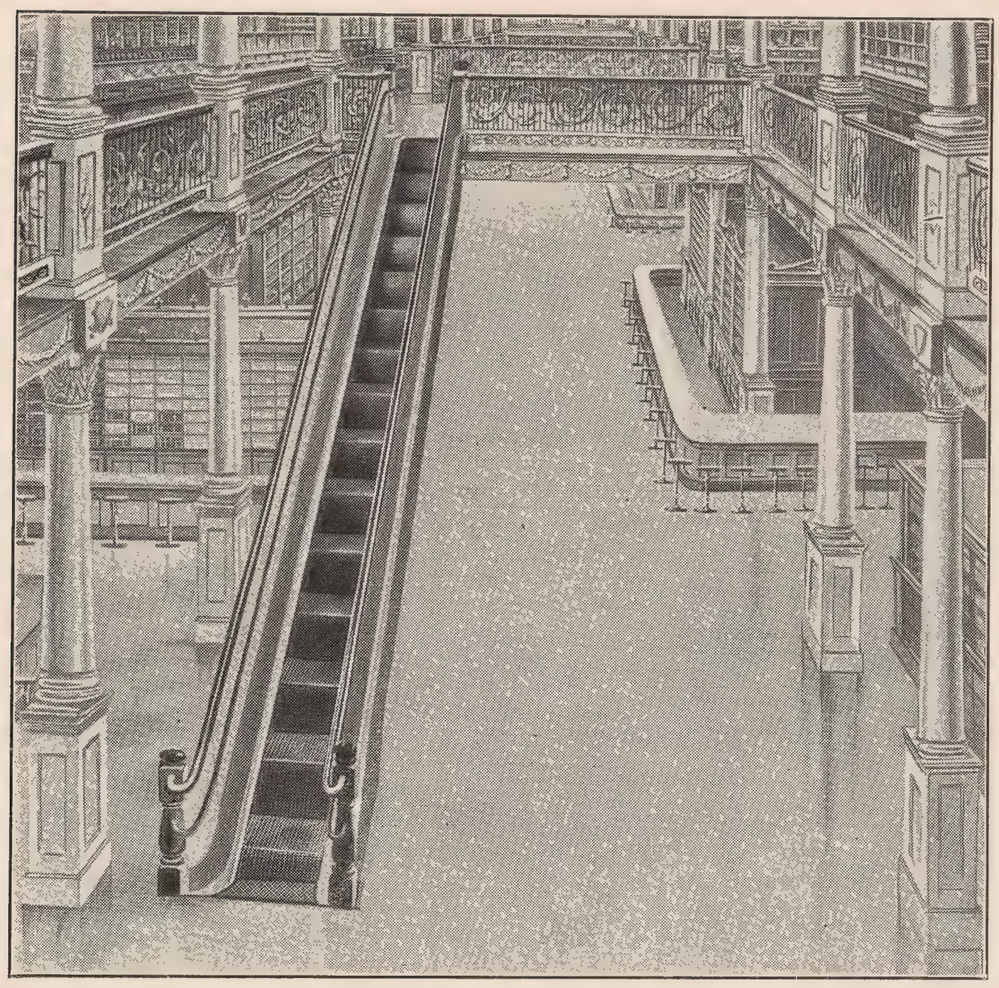
But against paint, in its broad meaning, there is one fatal objection — lead paints discolor, especially in the presence of sunlight and in the presence of the organic gases always present in occupied rooms. This defect rapidly destroys the harmony of any color scheme.

But at the present day there are in the market so many water paints, and the oil paint combinations based on zinc white are so available, that the objection no longer holds good. Water paints (so called) as well as oil paints for interior use should be based exclusively on zinc white and inert pigments. Such paints will neither discolor nor deteriorate in tone, and the knowing who are fortunate enough to be endowed with good taste will prefer their rich, broad, "hand-made" effects to the cheaper gorgeousness of germ-breeding wall papers. CHARLES JOURDAIN.

A NOVEL STAIR-LIFT INVENTION.

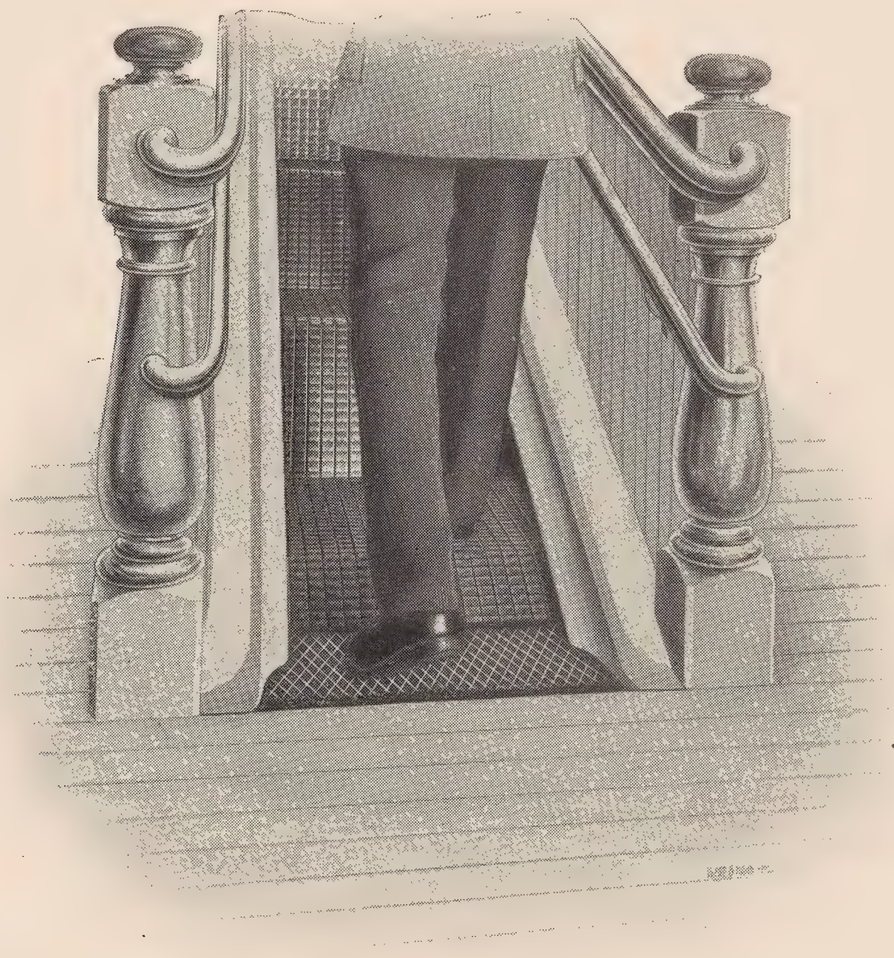
A DISTINCT advance in the moving of large crowds of people from one level to another has been made in the recent invention of the Link-belt Stair-lift by Mr. James Mapes Dodge, president of the Link-Belt Engineering Company and the Dodge Coal Storage Company, of Nicetown, Philadelphia.

The stair-lift, of which we present several illustrations, departs radically from other machines designed for this purpose and pos-



STAIR-LIFT INSTALLED.

sesses many unique advantages. Its general appearance is that of the familiar one-flight staircase. A great number of steel links are so assembled as to make a belt flexible in one direction and rigid in the other, which is fitted at intervals with shafts carrying self-oiling rollers. By means of a stationary frog, which switches the rollers alternately into the upper and lower channels of the steel sides, treads (and risers) are formed at the base, presenting a smooth, flat surface on which the passenger steps as naturally as upon a regular step and maintains his position, the steps sliding upward without jar to the floor above, when they



GETTING ON.

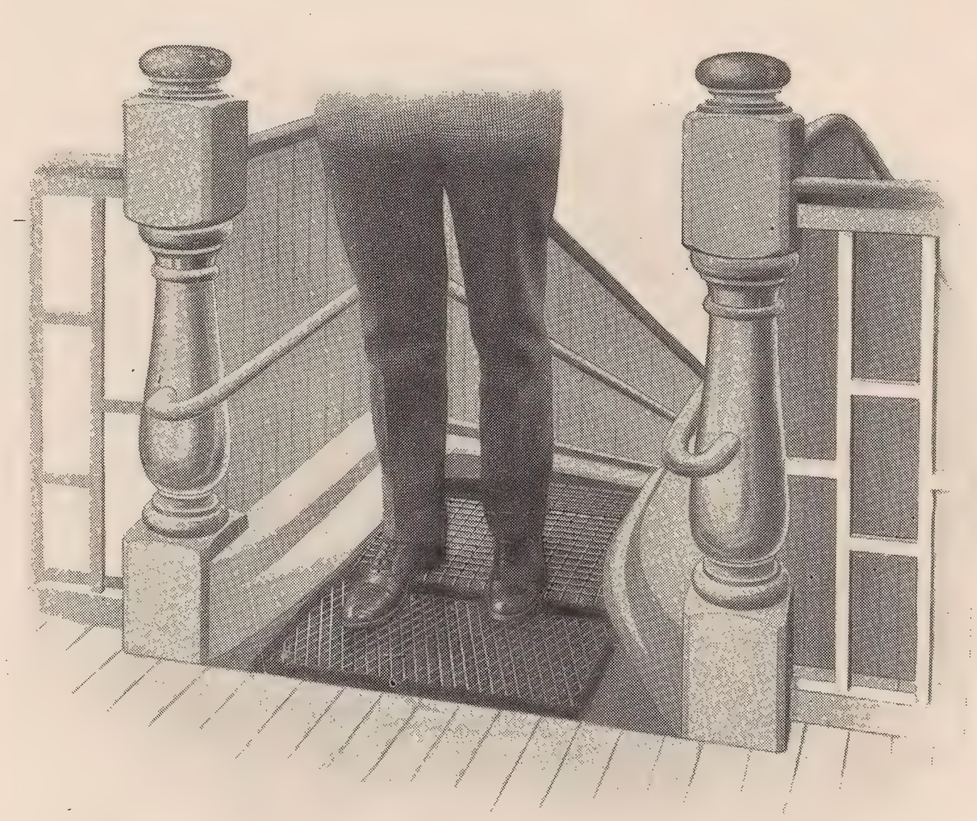
disappear around the sprocket after delivering the passenger independent of any effort of his own.

The treads and risers, after passing around the head roller, again become a flat belt, thus greatly reducing the space required for their return and making the vertical depth of the stair-lift but a trifle more than that of an ordinary stairway.

This construction makes a very strong, noiseless, durable and safe apparatus of light weight, so that buildings of reasonable strength can carry the machine without the necessity of building special foundations.

The Link-belt Stair-lift occupies but little space on either floor. Its width from rail to rail is three feet. The belt constituting the steps is twenty-one inches wide, experience having shown that greater width does not give increased actual carrying capacity. The width of the steps and slant of the risers prevent overcrowding and insure comfort to passengers when every step is occupied. Traveling at the rate of ninety feet a minute, with a passenger on each step, three thousand per hour can be elevated without crowding and without the delays due to waiting for an elevator. This is six or seven times the capacity of large passenger elevators of the best type. Under maximum load, five horse-power electrical current is required to operate the machine, and as no attendant is necessary to load or unload passengers, its cost of operation is limited practically to the price of the current.

The treads being level, and the forward movement of the machine of remarkable smoothness, no traveling handrail is used or required, the footing being firm. This gives to the passenger



GETTING OFF.

the free use of both hands, an advantage greatly appreciated where they are accompanied by children and carrying parcels.

The machines can be finished to harmonize with even the most esthetic surroundings. They can be stopped or started from either floor instantly, and in case of panic or fire may be used as an exit.

ASSOCIATION NOTES.

CHICAGO CHAPTER A. I. A.

THE annual meeting of the Chicago Chapter of the American Institute of Architects was held on September 16. The meeting was made particularly interesting through a reception tendered Mr. W. L. B. Jenney, who was a delegate from the Institute to the Congress of Architects held in Paris in August. Mr. Jenney made a brief report of the work done by the Congress and the several social functions attended by the delegates.

The officers elected for the ensuing year are: William Bryce Mundie, president; Peter B. Wight, first vice-president; L. G. Halberg, second vice-president; Normand S. Patton, treasurer; and George Beaumont, secretary.

CHICAGO ARCHITECTURAL CLUB.

THE opening session of the year of the Chicago Architectural Club was held at the clubrooms on September 16. The attendance was large and the work of the year thoroughly discussed. The proposal that a traveling scholarship be established and supported by the club was heartily endorsed and the executive committee given power for its establishment. There was general satisfaction manifested in the announcement that W. B. Mundie, an old club member, had been elected president of the Chapter of the Institute.

The annual meeting of the Chicago Architectural Club was held on October 1. The retiring president, Mr. Joseph C. Llewellyn, spoke of the progress of the club during the year, and his remarks, with the reports of the secretary and treasurer, showed that after an ususually active year the club had not only increased in membership, but that the finances showed a large increase upon the previous year. This the secretary thought was largely due to the abolition of the advertising feature in the exhibition catalogue, that department having been particularly prosperous. The club and exhibition accounts in this club are kept separate, and the entertainment of the delegates to the Architectural League convention in the former and the caring for the year exhibition in the

latter were the heaviest expenses of the year, and each account showed a comfortable surplus.

The officers elected are: President, Charles K. Halstrom; first vice-president, Robert R. Spencer; second vice-president, P. J. Webber; secretary, Birch Burdette Long; treasurer, Adolph Bernhardt. Executive Committee for three years, J. N. Watson and E. C. Hemmings; to fill vacancy, B. E. Morse, for two years.

In accepting the office of president, Mr. Halstrom announced a purpose to carry the club along on thoroughly democratic lines, and would call for the full support of every member, pointing out that it had been this activity of individuals that had contributed to all the successes of the past, particularly in the year just closed. Mr. Halstrom was elected by the unanimous vote of the club members.

ST. LOUIS ARCHITECTURAL CLUB.

The first meeting of the season of the St. Louis Architectural Club was held at the clubrooms on September 29. The members and guests enjoyed a "smoker" and a talk illustrated by lantern slides and working drawings by Mr. E. G. Garden, on the interior details of the Public Library at Chicago.

The club has a stereoptican and obtains a great deal of instruction through its use and on occasions a great deal of pleasure, especially at "smokers" when the entertainment committee has not provided so serious a program as at this meeting.

QUEBEC ASSOCIATION OF ARCHITECTS.

The annual meeting of the Province of Quebec Association of Architects was held in Montreal on Monday, September 3, and the officers for the ensuing year were elected as follows: President, G. Emile Tanguay, Quebec; first vice-president, J. Venne, Montreal; second vice-president, W. E. Doran, Montreal; secretary, G. A. Monette, Montreal; treasurer, J. S. Archibald, Montreal; councilors, Prof. S. H. Capper, A. T. Taylor, Alcide Chausse, E. Maxwell, A. H. Lapierre, Montreal; J. P. Ouellet, Quebec; auditors, C. Dufort and J. H. Lebon.

It was decided to hold the next annual meeting of the Association at Quebec, on a date to be fixed by the council.

MOSAICS.

EVERY one who visited the Columbian Exposition will remember the massive ornamental iron gates in front of the German exhibit in the Manufactures building. This year at Paris the most notable exhibition of ornamental iron, both in design and execution, was the façade of the exhibit of mines and metallurgy of the United States Government. The critical committee of the Exposition awarded the Grand Prix and two gold medals to the Winslow Brothers Company, of Chicago, which designed and executed the work. As this grand prize is the highest honor that can be bestowed, and that to only one in each line of manufacture, it is gratifying that America should have won it and that the high opinion held by architects generally in this country in regard to the ornamental iron and bronze executed by the Winslow Brothers Company has been endorsed by the most artistic people of the Old World.

EVERY visitor to Washington falls in love with the National Library, the splendid structure which faces the United States Capitol. Not long ago, says the Boston *Advertiser,* the official architect of the French Government was there, and he proceeded to go into raptures over the library. "It is the most magnificent building of its sort in the world," he said, "and I must see the great man who designed it." So he hunted up Paul Pelz — modest, artistic Paul Pelz, whose genius flashed forth in the drawings for the finest building on the American continent. After paying many enthusiastic compliments to Mr. Pelz, the Frenchman asked:

"Of course you were educated abroad?"

"No. I was born in Germany," replied Pelz, "but I came here as a boy and studied in this country."

"Then you travel much in Europe — every year a few months, perhaps?"

"No. I have not been back to Europe since I came over, many years ago."

"Where, then," asked the astonished stranger, "did you get your inspiration for this great creation?"

"I sucked it out of my paws, like the bear," was the reply.

NEW PUBLICATIONS.

THE GHOST OF THE GLACIER. By W. B. Hunter. Delaware, Lackawanna & Western Railroad, publishers. New York.

Probably the most unique book of the season is "The Ghost of the Glacier," written by W. B. Hunter, of New York. Unlike others, its purpose is thoroughly commercial, but its plot is only incidental to a scientific treatise upon the glacial action and history as traced in the rocks of Eastern Pennsylvania and New Jersey. Mr. Hunter, who has been connected with the advertising department of the Delaware, Lackawanna & Western Railroad for the past year has given deep study to the subject of glaciers and with a versatile pen has woven a most interesting story through the testimony of the rocks. This new essay in the direction of drawing the attention of the public to the advantages of a particular railroad route, and in a manner that will reach the largest number of cultured people is most creditable and indicative that the Lackawanna Route people have departed from old methods and the traveler can turn from the unsurpassed scenery through which the line runs to car interiors that, from the electric lights to the smoothly running journals of the wheels, contribute a sense of comfort never before found in railway travel, and only equaled by the appointments of a hotel or club.

OUR ILLUSTRATIONS.

Palace of Liberal Arts, Paris Exposition of 1900.

Bridge, Alexander III, Paris Exposition of 1900.

Entrance Detail, Grand Palace, Paris Exposition of 1900.

Main Hall, Palace of Fine Arts, Paris Exposition of 1900.

Views of Chicago Postoffice, in illustration of article in this number.

Main Entrance, Palace of Civil Engineering and Transportation, Paris Exposition of 1900.

General View, Petit Palais des Beaux Arts, Paris Exposition of 1900; a detail plate of Entrance is also shown.

L'Ecole des Beaux Arts, Paris, Grand Prix de Rome, Competition Designs. First prize, Paul Bigot; second choice, M. Bernard; third choice, M. Lemaresquier; honorable mention, M. Hulot. For description see another column in this number.

Photogravure Plate: House of Fred Pabst, Milwaukee, Wis. Ferry & Clas, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

House, Elzner & Anderson, architects, Cincinnati, Ohio.

House, Ferry & Clas, architects, Milwaukee; two views are shown.

House of Henry Lindsay, Milwaukee, Wis. Ferry & Clas, architects.

House of Frank Falk, Milwaukee, Wis. Ferry & Clas, architects.

Convent Chapel of the Holy Child, Sharon Hill, Penn. Frank R. Watson, architect, Philadelphia, Penn. Exterior view from northeast; interior of the Sanctuary and Lady Chapel.

BUILDING OUTLOOK.

CHICAGO, October 5, 1900.

The tenth month of the year opens under excellent auspices. A volume of business of surprising proportions considering all the conditions has been transacted. To all external appearances a rush of business is gathering which will be of sufficient volume to perceptibly raise the standard of prices. The great increase in capacity created during the past year has not been beyond reasonable needs. Just now many are awaiting the election. Others are awaiting lower prices. Some have decided to defer new work until next year. A large amount of buying will undoubtedly be done during the last two months of the year, especially by railways for next year's requirements.

Buyers generally are determined to wait until the bottom of prices has been reached. It is difficult to speak advisedly on this point, because so many factors must be had in sight which it is impossible to have. It is clear, however, that another era of great activity is close at hand, which was interrupted by last year's boom. Such a disaster can not occur again.

The building trades will enjoy a little spurt for a few weeks, but the great movement which was interrupted this year by high and advancing prices will again reappear next spring. There are several reasons for this confidence. Last week's loans in New York were $100,000,000 greater than same week last year. The same is true of loans in other cities. The volume of currency from all sources is nearly $100,000,000 greater than a year ago. So far National banking capital under the new refunding law has been increased some $17,000,000. The South African war is virtually over and gold will soon begin to flow into England. Our home supply is steadily increasing. What is now needed is not more gold but more paper currency and this will be the next matter of practical importance to which Congress will be obliged under pressure of public opinion, to consider.

In industrial circles there is a general strengthening of tone. While distribution is generally curtailed to actual needs the area of necessities is growing. Retailers also, small storekeepers, are buying only for immediate needs, trusting to be able to buy three months or six months from now what they need at fair prices.

Building and construction material is either at or close to rock bottom. Some sells for more money than even a month ago. Lumber is strong. The supply is not excessive, though abundant, particularly in hardwoods. Wholesalers are maintaining a strong front, even on white pine, while yellow pine is easier under a larger sawing.

In iron and steel prices have been sagging all year and the end is not yet. Plates and structural material have been selling briskly all fall because of two sharp reductions, but with a drop of probably $300 per ton in the raw material which will be made between now and spring it is probable next year's supply of these products can be had at a lower figure than is quoted today.

Concisely putting the situation, the probabilities are that demand will begin to expand late in the season by way of preparing for the coming year. The retailers will have a busy and prosperous winter. They will enter upon the new year with moderate stocks. Building operations next year will be about fifty per cent greater than this year.

The Atelier Fitzwilliam

AUDITORIUM BUILDING, CHICAGO.

GIVES each month twenty-five cash prizes, aggregating $145, for the best designs in an architectural sketch competition. At the close of each month a list of the names and addresses of prize-winners is sent to each competitor, together with a critical comment on the faults and merits of his own design. Any one can enter these competitions for $1.00 per month. Write for programme of November competition, "A Two-Story Oriel." We reserve the right to retain any or all of the prize designs, and when satisfactory reproductions of these are obtainable, a series of them will be sent to each competitor also.

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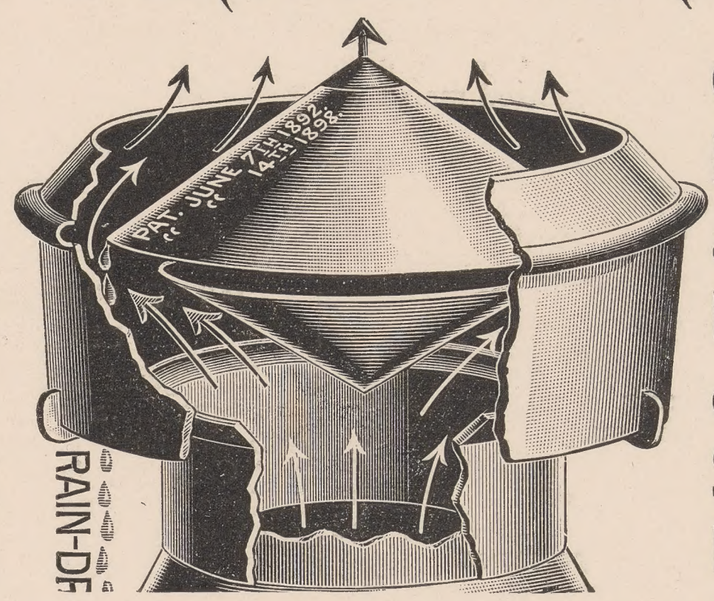

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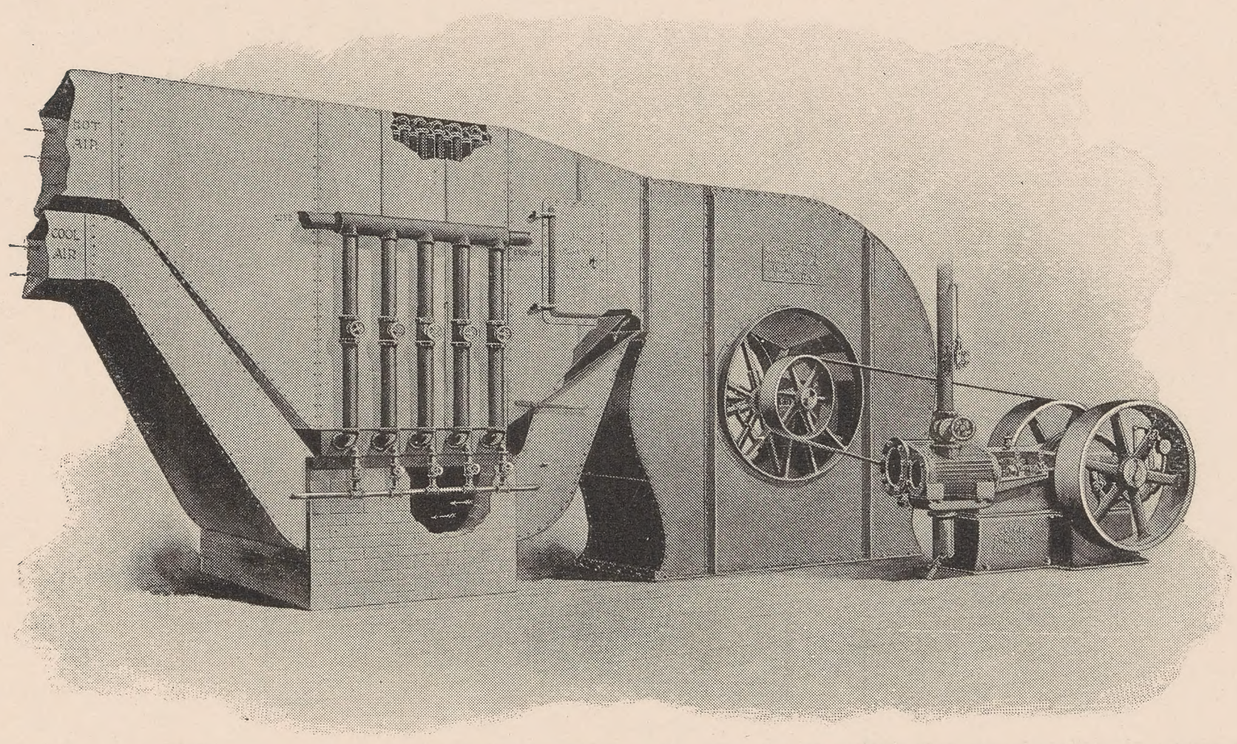

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXVI. ADVERTISERS' TRADE SUPPLEMENT. No. 3

TRADE NOTES.

THE Buffalo Forge Company, Buffalo, New York, has received the following high testimonial to the well-recognized merits of their forges:

Replying to inquiry of the 10th inst., re down-draft forges which were installed by your company in our new works, we take great pleasure in stating that they have given us the very best satisfaction. Our shop is entirely free from smoke and gas and we consider this style of forge very much in advance of the overhead draft.

VERITY PLOW CO., LIMITED,
R. H. VERITY, General Manager.

GRAPHITE, as a facing, is put on the surface of a mold for the purpose of preventing adhesion of the metal to the sand of which the mold is composed. A graphite facing saves cleaning of the castings, and gives them a far better appearance.

When a properly prepared graphite facing is used, the surfaces are very much easier to work when the castings are sent to the machine shop.

Wherever the molten metal burns into the sand of the mold it causes hard spots on the castings, which quickly dull the edges of cutting tools.

The reason why a graphite or "silver lead" facing, as it is sometimes called, makes a better casting and prevents hard spots is as follows: Graphite is one of the forms of carbon and is a combustible material. When the molten metal is poured into the mold, the air in the mold and the air carried in by the stream of melted metal furnishes oxygen enough to bring about a certain amount of combustion, forming a gas between the metal and the mold. For further information on this interesting and important subject, our readers should apply for pamphlet to the Joseph Dixon Crucible Company, Jersey City, New Jersey.

ENLARGING THEIR PLANT.

H. & G. Taylor Company advise us that they are running night and day their entire five mills at Cumberland, Maryland, and continue full of orders for all their departments. They have lately added to their Cumberland plant unusual facilities and some of the latest improvements, and consider their plant one of the finest in the country.

They also advise us that they have lately added to the tinning capacity of their tinplate works in Philadelphia, which are always full of orders, and are about making extensive additions and improvements in order to still further increase their capacity.

"THE FLUSHOMETER"—ITS LEGAL STATUS.

The great success of the Flushometer has brought a large number of imitations into the field. The counsel for the Kenney Company have advised that these imitations are undoubtedly infringements on the patents under which the Flushometer is manufactured, with the result that suits against several of the infringers will shortly be commenced. Proceedings are also contemplated against manufacturers who are using on their goods names similar to the word "Flushometer," the use of which names, the Kenney Company claims, is an infringement of their trademark rights, and constitutes unfair competition.

REMOVAL AND ENLARGEMENT.

The increasing sale of Cabot's shingle stains and sheathing quilt in and about Chicago has forced an enlargement of quarters, and the Chicago agency now occupies the store No. 28 Dearborn avenue, which is devoted exclusively to the storage, display and shipping of the Cabot specialties.

In addition to the uniformly high character of this concern's products, its success is in no small measure due to originality in the products themselves and the methods of making them known. Mr. Cabot, it is claimed, is the creator of shingle stains, and is entitled to great credit for this broadening of the artistic possibilities of our frame houses; and his striking and refined advertising is known and admired by every one interested in the building trades.

His sheathing and deafening quilt is as great a novelty as the stains, is advertised with the same taste and liberality, and has already its imitators. As a scientific and rational successor to the primitive and clumsy methods of insulation and deafening previously in vogue, "Quilt" merits the support of every one who wishes to improve our methods of construction.

MINING ACTIVITY IN THE BLACK HILLS.

There is considerable mining activity in the Black Hills, and a number of new mines are being opened up. Comparisons made between the present condition of mining in the Black Hills and that of Colorado, Idaho and other Western precious metal States are not at all unfavorable to the former. Last year upward of $8,000,000 was taken from Lawrence County mines, one of them being the Homestake. There is said to be not more than one stamp mill standing idle in the county. And yet the Black Hills mining industry can be said to be practically in its infancy, for there are great areas which will ultimately prove of great productiveness that yet remain unnoticed and unexploited.

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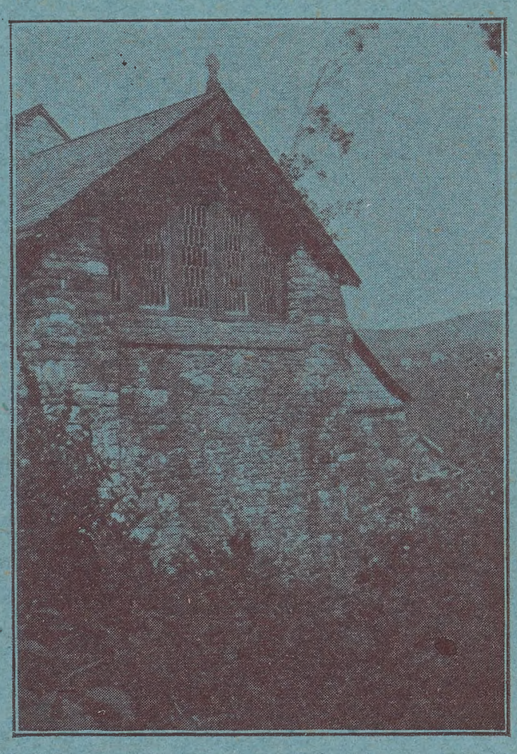

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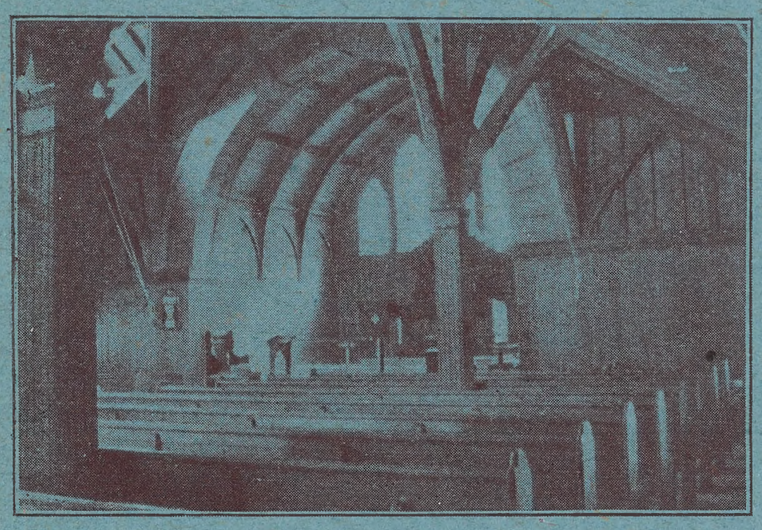

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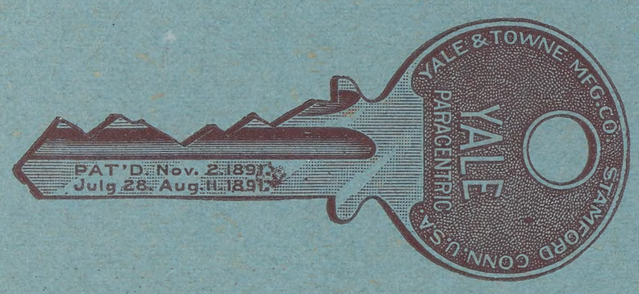

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The original Yale Key, with its Trefoil Bow, was not copyrighted and is now generally used in all imitation Yale Locks.

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